

MODERN ART



BRUUN RASMUSSEN
PART OF THE BONHAMS NETWORK

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PREVIEW

Thursday	20 March	11 am - 6 pm
Friday	21 March	11 am - 5 pm
Saturday	22 March	10 am - 4 pm
Sunday	23 March	10 am - 4 pm
Monday	24 March	11 am - 5 pm
Tuesday	25 March	11 am - 5 pm

LIVE AUCTION 925

Wednesday	26 March	4 pm
"Women in Art: Denmark 1850-1950"		
Modern paintings and sculptures		
Thursday	27 March	4 pm
Modern decorative art and design		

BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

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INVITATION

Experience the preview and art talks at Bruun Rasmussen

20-25 March at Nørgaardsvej 3, Lyngby, Denmark

PREVIEW AND TALKS

Thursday 20 March 11 am – 6 pm

- 11 am** The preview opens
- 3 pm** Live music and bubbly
- 4 pm** Opening talk: "The Female Pioneers – A Brief Introduction"
by Maria Kjær Thomsen, author and art editor at Information

Friday 21 March 11 am – 5 pm

Experience the preview and meet our experts

Saturday 22 March 10 am – 4 pm

- 1 pm** Talk: "Women in Art: Denmark 1850-1950"
with Kathrine Eriksen, modern art expert at Bruun Rasmussen,
and Julie Arendse Voss, head of the fine art department at Bruun Rasmussen

The talk is followed by the panel debate "Om at samle på og investere i kunst"
with Peter Beck, head of valuations at Bruun Rasmussen,
Mette Søs Lassen, director of Environment & Health at Rambøll,
og Karen Bro, senior advisor at Lederne

Sunday 23 March 10 am – 4 pm

Experience the preview and meet our experts

Monday 24 March 11 am – 5 pm

Experience the preview and meet our experts

Tuesday 25 March 11 am – 5 pm

Experience the preview and meet our experts

Welcome to Bruun Rasmussen!

Welcome to this year's first Live Auctions, which not only herald the arrival of spring, but also a whole new year of exciting auctions.

Drawing on more than 75 years of auction expertise, Bruun Rasmussen continues to evolve with the market around us, while preserving the values and traditions that have made us a respected institution in the fields of art, design and antiques.

At our location in Lyngby, we have created a modern cultural hub that offers enriching experiences for everyone. You are welcome to visit us at Bruun Rasmussen all week to explore our wonderful space, to talk to our experts, or to have your collectables valued.

As you may have noticed, we have lowered our buyer's premium and modernised our Live Auction calendar. Our Live Auctions are now more frequent, in line with the demand we are seeing for a recurring flow of items and for attending auctions in person. This is a trend that we welcome and see as an opportunity for you to meet like-minded people and experience the excitement of a Live Auction.

Our Online Auctions are open around the clock and welcome you whenever suits you best. Whatever your preferences, our goal is to create a dynamic and inclusive environment where both established collectors and curious newcomers can find inspiration and guidance.

Bruun Rasmussen has always been recognised for its expertise, credibility and passion. Our experts are among the most experienced and knowledgeable in the industry. In addition, we share insights within Bonhams' international network of experts worldwide. This ensures that we continue to offer the best valuations and advice, which have been the hallmark of Bruun Rasmussen for decades.

We invite you to discover Bruun Rasmussen!

Best regards,
Janne Moltke-Leth, CEO

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DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 9 APRIL

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Nørgaardsvej 3 in Lyngby by Wednesday 9 April at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here, they can be picked up from Friday 11 April. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

WOMEN IN ART: DENMARK 1850-1950

Wednesday 26 March 4 pm

Lot 1 - 55





Women in Art: Denmark 1850-1950

For centuries, there has been a historical and cultural understanding that women lack the creative and intellectual strength to create something important. Furthermore, women have had entirely different conditions from men as creative artists, often bound by family and household responsibilities, thus limiting their opportunities for grandeur. As a result, there are, in principle, no "great female artists" in collective memory – comparable to Rembrandt, Picasso, and Pollock. Many female artists gained recognition in their own time, but they have since been forgotten or even written out of art history.

Fortunately, art history is not set in stone. It is well known that interest in an artist's works can suddenly grow because they resonate with the spirit of the time. This can provide the artist with a new relevance and reshape our general understanding.

Interest in female artists has reached unprecedented levels, as media and academia focus on bringing forgotten talents to light, expanding our horizons, and rewriting art history. At Bruun Rasmussen, we have observed a growing attention from both private collectors and museums, both domestic and foreign, and in recent years, we have tried to contribute to the debate by focusing on historical women artists from the period 1850-1950.

Naturally, one cannot generalize all female artists. Their striving for official recognition, participation in censored exhibitions, and their fight against structural oppression have changed over time as sensational and strong women have succeeded in breaking down doors and altering the institutional dynamics. Much has changed since women in the second half of the 1800s fiercely fought for access to academies, and today, with equal access to education, an increasing number of exhibitions have a female representation, and the challenge may now lie in gender underrepresentation in the documentation, literature, and art collections.

In this auction, we present a wide range stretching from Bertha Wegmann (1846-1926) to Rita Kernn-Larsen (1904-1998), but we allow ourselves to paint with a broad brush and, with all due respect, make this constructed approach under the common umbrella of "Women in Art: Denmark 1850-1950"!



1

1 ARR

CHRISTINE SWANE

b. Kerteminde 1876, d. Farum 1960

Still life. Signed CSw 1948; signed and dated on the reverse. Oil on canvas. 80 x 65 cm.

DKK 20,000–25,000 / € 2,700–3,350

2

ALHED LARSEN, ATTRIBUTED TO

b. Heden Sogn 1872, d. Odense 1927

A pot plant with azalea on a table. C. 1908–12. Unsigned. Oil on canvas. 68 x 58 cm. Un-framed.

An alternative attribution to Christine Swane (1876–1960) has also been suggested based on compositional and technical grounds.

DKK 20,000–25,000 / € 2,700–3,350



2



3

3

ANNA SYBERG

b. Faaborg 1870, d. Copenhagen 1914

"Blomstrende Æbletræ". Apple tree in bloom. Motif from Pisa, Italy. Signed with monogram and dated 1911. Pencil and watercolour on paper laid on paper. Sheet size 36 x 35 cm.

Exhibited: Faaborg Museum, "Rejsen til Pisa. Akvareller fra Anna og Fritz Sybergs ophold 1910–13", 2005.

The artist couple Anna and Fritz Syberg (1862–1939) lived with their children in Pisa, Italy, in the years 1910–13, and here Anna made a number of watercolours. Art historian Lise Funder writes about these (in Danish): "Anna Syberg's watercolours from the Pisa period are among the finest she has produced. The strong southern sun, the baking heat and the bright colours that she experiences in Italy are reflected in her works. The painting style itself is also different, far more impressionistic than in the earlier watercolours. The paper she used in Italy was a much coarser type than what she was used to using, and this also gives her watercolours a different character." (Lise Funder & Sys Hindsbo, "Anna Syberg 1870–1914", Faaborg Museum, 2008, p. 56).

DKK 40,000–60,000 / € 5,350–8,050



4

4

AUGUSTA DOHLMANN

b. Frederiksberg 1847, d. s.p. 1914

"Oliven- og blomstrende Mandelgrene". Olive branches and flowering almond branches. March 1886. Signed with monogram and inscribed Roma. Oil on canvas. 53 x 73 cm. Exhibited: Charlottenborg 1886 no. 568.

As a young woman, Augusta Dohlmann was taught drawing and painting by the flower painters O.D. Ottesen and O.A. Hermansen (1849–1897), and in 1878 she went to Paris and continued her studies with the French painter Tony Robert-Fleury (1837–1911). After her debut at Charlottenborg in 1880 she returned to Paris and continued her studies with the painters Gustave Courtois (1852–1923) and Raphaël Collin (1850–1916). With the help of a scholarship and ministerial support, she was able to make further study trips abroad and she also visited the Netherlands, Belgium, and Italy. Dohlmann also painted portraits and landscapes but became especially known for her flower paintings and exhibited several of her works, also abroad, including at the Salon in Paris and at the World's Fairs in Paris 1889 and Chicago 1893.

Alongside her artistic work, Dohlmann was also a great advocate for promoting the educational opportunities of female artists. Among other things, she sat on a committee for the establishment of Kunstakademiets Kunstscole for Kvinder (The Royal Danish Academy of Fine Arts' School of Art for Women), which opened in 1888, and she was also part of the committee behind the exhibition "Kvindernes Udstilling fra Fortid og Nutid" (The Women's Exhibition from the Past and Present) in 1895. She became one of the few women of her time who could make a living from painting, and she used part of her earnings to create a scholarship for female flower painters.

DKK 20,000–25,000 / € 2,700–3,350



5

5^{ARR}**EBBA CARSTENSEN**

b. Västra Kvärnstorp, Scania 1885, d. Copenhagen 1967

Model, 1938. Signed and dated on the reverse. Oil on canvas. 150 x 100 cm.

DKK 20,000–25,000 / € 2,700–3,350

6^{ARR}

ELLEN HOFMAN-BANG

b. Copenhagen 1879, d. 1971

"Anna Hardenberg afslaar Kong Frederik II.s Bejlen". Anna Hardenberg refuses Frederick II's courtship. Signed and dated E. Hofman-Bang 1903. Oil on canvas. 178 x 124 cm.

Exhibited: Charlottenborg 1903 no. 182. Charlottenborg, "Fortegnelse over malerier og studier af Ellen Hofman-Bang", 1916 no. 1. Foreningen for National Kunst, "Fortegnelse over akvareller og tegninger af Carl Bloch samt arbejder af Ellen Hofman-Bang og andre danske kunstnere", 1934 no. 97.

Provenance: Manager Carl Herforth (1916, 1934). Louise Caroline Herforth. Bruun Rasmussen auction 80, 1957 no. 9.

Ellen Hofman-Bang attended Vilhelmine Bang's (1848–1932) Drawing School, and from 1898 to 1902, she studied at The Royal Danish Academy of Fine Arts in Copenhagen under Viggo Johansen (1851–1935). She went on several study trips abroad – for example to Paris in 1906 as a student at Jacques-Émile Blanche's (1861–1942) and Lucien Simon's (1861–1945) painting school and then to Italy, the Middle East, Greece, Norway, Sweden and England. Hoffmann-Bang exhibited regularly at Charlottenborg until 1948. She worked mainly with church decorations and religious motifs in the form of large, often dramatic, paintings. She also painted national historical scenes, such as the present painting, which is based on the historian C.F. Bricka's (1845–1903) publication "Kong Frederik den Andens Ungdomskærlighed. Et historisk Forsøg" (The youth love of Frederik II of Denmark. A historical attempt) from 1873 about Anne Hardenberg, a Danish noblewoman and lady-in-waiting. Frederik II wanted to marry her, but his wish was met with resistance from wide circles.

In the exhibition catalogue from Charlottenborg in 1903, the painting is accompanied by the following text (in Danish): "Frederik II of Denmark wanted to make Anna Corfitzdatter Hardenberg the Queen of Denmark, despite the Council of State. In order not to arouse discord in the country, she refused, despite her love for the King, his persistent agelong courtship. C. F. Bricka: The youth love of Frederik II of Denmark". The painting was Hofman-Bang's debut at Charlottenborg's Spring Exhibition, and its sale financed her first study trip to Germany in 1903.

DKK 20,000–30,000 / € 2,700–4,000



6



Franciska Clausen

Franciska Clausen's art stands in a league of its own. It is well deserved that she is considered an international beacon in Danish art history—an artist of global stature who, in her youth, leaves Denmark to become part of the international avant-garde art scene of 1920s Berlin and Paris. She finds herself at the very heart of artistic breakthroughs—where the visual language becomes both abstract and concrete, where experimentation flourishes and new directions emerge, and where philosophical projects and social structures are explored through art.

It is exceptionally rare—and therefore a great pleasure—to offer three of Franciska Clausen's works on paper at auction: One from 1918 and two from the 1920s. These works are crucial to understanding her artistic practice, as they offer valuable insight into her creative process, artistic development, and working methods.

In 1918, Franciska Clausen travels to Munich to study and witnesses the November Revolution up close. She internalizes her experiences from that night and later processes artistically. The lines are loose and dynamic, and the figures appear caricatured, almost satirical.

Later, Clausen travels to Paris, where she studies at Fernand Léger's Académie Moderne. The two other watercolours are excellent examples of her work from the mid-1920s. These years define her oeuvre, during which she creates some of her most important paintings and works on paper. Her works from this period have been described as a kind of chain reaction, where the experiences from one work carry over into the next. Franciska Clausen approaches objects in a constructivist manner, investigating how forms relate to each other and assembling—or constructing—objects into tightly composed images.

The gouache from Rue Delambre exemplifies Clausen's recurring explorations. She often revisits the same motif, reworking it in new ways, which is why this gouache exists in multiple versions.

"In connection with their liberation, women enrich humanity with new and unexpected values. The exhibition from your art school is new proof of this. The two most interesting artists are actually - in my humble opinion - two women: Miss Clausen and Miss Cahn."

For thousands of years, values were always drawn from the masculine element. Today, things have improved, and female values will now join the male, thereby enriching the treasure of spiritual values of the human race"

– Léonce Rosenberg,
art dealer for Picasso, Braque, Gris, a.o.,
letter to Fernand Léger, 1926



7

7 ARR

FRANCISKA CLAUSEN

b. Aabenraa 1899, d. s.p. 1986

Revolutionsnatten i München d. 7. november 1918 (German revolution of 1918–1919). Signed F. Clausen, Aabenraa 1918. Pencil and watercolour on paper. Visible size 32 x 23 cm.

Literature: Troels Andersen & Gynther Hansen: "Franciska Clausen", Copenhagen 1974, ill. p. 12.

Literature: Finn Terman Frederiksen: "Franciska Clausen - Udlandsårene 1899-1931", Randers 1987, reproduced p. 30.

Literature: Lise-Lotte Blom: "Franciska Clausen 1899-1986", reproduced fig. 3.

Exhibited: "Franciska Clausen (1899-1986), Ukendte Franciska Clausen skitser og malerier", Banegården, Aabenraa, 2004, cat no. 19.

Exhibited: "Franciska Clausen, retrospektiv udstilling", Kunstforeningen, Copenhagen 25 January-16 February 1964, cat. no. 3.

DKK 40,000–50,000 / € 5,350–6,700



8

8 ARR

FRANCISKA CLAUSEN

b. Aabenraa 1899, d. s.p. 1986

"Fra Rue Delambre" (From Rue Delambre), Paris. Signed FC 1925 (possibly later signed). Gouache on paper. Visible size 27 x 19 cm.

Literature: Lise-Lotte Blom: "Franciska Clausen 1899-1986", reproduced fig. 8 p. 16.

Literature: Finn Terman Frederiksen: "Franciska Clausen - De kolde skuldres land 1932-1986", Randers 1988, reproduced p. 34.

Literature: Sidsel Maria Søndergaard: "Absolut Avantgarde Franciska Clausen 1921-1931", 2011, description of a variant reproduced p. 97.

Literature: Troels Andersen og Gynther Hansen: "Franciska Clausen", Copenhagen 1974, description of the origin of a variant reproduced p. 45.

Exhibited: "Franciska Clausen (1899-1986), Ukendte Franciska Clausen skitser og malerier", Banegården, Aabenraa, 2004, cat no. 32.

Exhibited: "Franciska Clausen, retrospektiv udstilling", Kunstforeningen, Copenhagen 25 January-16 February 1964, cat. no. 45.

DKK 125,000–150,000 / € 17,000–20,000



9

9^{ARR}

FRANCISKA CLAUSEN

b. Aabenraa 1899, d. s.p. 1986

Still life, Paris c. 1925. Gouache on paper. Visible size 18 x 14 cm.

Provenance: Kunsthallen Kunstauktioner, auction 416, Copenhagen 1992, cat. no. 12, reproduced p. 4.

DKK 60,000–80,000 / € 8,050–10,500

10

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

A pink rose. Signed B. Wegmann. Oil on cardboard.

18 x 27 cm. DKK 30,000–40,000 / € 4,000–5,350

11

ANTHONORE CHRISTENSEN

b. Copenhagen 1849, d. Usserød 1926

"Blomster i et Vindue". Hyacinths and tulips in a windowsill. Signed with monogram and dated 1867. Oil on canvas. 45 x 39 cm.

The monogram AT is for Anthonore Tscherning. The painting is executed before the artist married dr. phil. Richard Christensen (1843–1876) in 1871.

Exhibited: Presumably at Charlottenborg 1867 as no. 249.

Provenance: Given as a gift to the politician Chr. Carl Alberti (1814–1890) and his wife Albertine Sophie Frederikke Westergaard (1814–1901). Thence by descent in the family.

DKK 20,000–25,000 / € 2,700–3,350



10



11

12

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Dame ved Sytøjet". 1890. A woman at the needlework. Double signed B. Wegmann and B. We[...] and dated 90. Oil on canvas. 69 x 74 cm.

Exhibited: "Kvindernes Udstilling fra Fortid og Nutid", København 1895. Den Frie Udstillings Bygning, "Arbejder af Bertha Wegmann", marts 1911 no. 59. Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 130. Øregaard Museum, "Bertha Wegmann på Øregaard", 1998 no. 13, here with the title "Dame ved sytøjet. Agnes Sundorph" (A woman at the needlework. Agnes Sundorph).

Provenance: Mr Karl Sundorph (1911). Mrs Grete Brøndsted (1926). Birte Munk (1998).



This photo from the weekly magazine *Illustreret Tidende* shows that the present painting was exhibited at the extensive exhibition "Kvindernes Udstilling fra Fortid og Nutid" (The Women's Exhibition from the Past and Present), which was held in 1895 at Industriforeningen and Den Frie Udstillingsbygning in Copenhagen. The purpose of the exhibition was to present a comprehensive overview of Nordic women's achievements in, among other things, art, crafts, industry and theatre, and no fewer than 4,500 objects produced by women were exhibited.

Lene Bøgh Rønberg writes about Bertha Wegmann's contribution to the exhibition as follows: "Several media reported that on the day before the opening, when work on the art section's hang was in full swing, Bertha Wegmann arrived with thirty paintings and insisted that they must all be featured in the exhibition otherwise she would withdraw her entire contribution. The result was a rather dense hang, as the organisers did not want to risk missing out on showing one of the most important women artists of the time. With her thirty works, Wegmann far surpassed the other artists featured in the exhibition." (Lene Bøgh Rønberg, "Was anything missing?" in "Bertha Wegmann", *The Hirschsprung Collection and The Skovgaard Museum*, 2022, p. 144).

Wegmann's self-selected collection of works, which shows a broad selection of her oeuvre, including several major works such as "Portrait of the Swedish Painter Jeanna Bauck", must have been a matter of great importance to her to display, and this painting must therefore also have had significance. It is not clear from the catalogue what number or title this painting is listed under, but in the photo, it can be seen hanging in the upper corner.

In the painting we see a woman completely immersed in her needlework. The body's position is almost inward-facing – the neck and head are bent, and the eyes are deeply focused on the hands. Wegmann has captured fine details such as light reflections in the woman's gold jewelry and thimble, which draw the viewer's eye to the working hands. On the table is a vase of flowers, and characteristically for Wegmann they are not finely and perfectly arranged, but more wildly and carelessly placed in the vase and scattered on the table.

DKK 200,000–300,000 / € 27,000–40,000



12



13

13
OLGA MEISNER-JENSEN, ATTRIBUTED TO

b. Frederiksberg 1877, d. Copenhagen 1949

Still life with flowers in a window sill. Unsigned. Oil on canvas. 93 x 74 cm.

Olga Meisner-Jensen initially trained at Marie Luplau (1848-1925) and Emilie Mundt's (1842-1922) private drawing and painting school for women. In 1898 she was admitted to the Royal Danish Academy of Fine Arts in Copenhagen, where she studied with professor Viggo Johansen (1851-1935) until 1903. One winter she took lessons with the painter Fritz Syberg (1862-1939), which was of great importance to her. In her paintings, the influence from the Funen Painters can be seen, among other things in her use of strong colours and often with sunny lighting, as in the present painting.

The painter Ebba Carstensen (1885-1967) writes about Meisner-Jensen: "Her circle of motifs was quite narrow: window sills with a multitude of flowers -, hyacinths in glass and green plants - and the blue glow of the atmosphere that settled about things, broken by the bright plans of the sun" (obituary in the Report for the Royal Danish Academy of Fine Arts 1949-1952).

In January 1910, Olga Meisner-Jensen, together with Agnes Slott-Møller (1862-1937), Bertha Dorph (1875-1960) and Anna Ancher (1859-1935) applied for admission to Malende Kunstneres Sammenlutning (the Painters' Association), which was the most influential artists' organisation of the time, but which, however, did not admit women as members. Thus they were - as expected - not admitted. Meisner-Jensen worked very actively for the rights of female artists and she was among the 25 women who founded the association Kvindelige Kunstneres Samfund (Danish Women's Artist Association) in 1916.

DKK 20,000-25,000 / € 2,700-3,350



14

14
RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

Interior. Signed Rita Kernn-Larsen. Oil on canvas. 60 x 81 cm.

DKK 15,000-20,000 / € 2,000-2,700



15

15
RAGNA BRAASE

b. København 1929

Untitled. Weaving in brown, magenta, coral and violet. 210 x 142 cm.

Provenance: Private collection, France. Acquired directly from the artist.

DKK 15,000-20,000 / € 2,000-2,700



16

16

MARIE DOROTHEA KRABBE

b. Højergaard, North Zealand 1837, d. 1918

"Citroner". Lemons. Still life with lemons, a bottle and a glass on a table. Signed Mrs. M. D. Krabbe. Oil on canvas. 48 x 61 cm.

Exhibited: Charlottenborg 1894 no. 262.

Marie Krabbe was born Boesen and as a young woman she was a student of her uncle, the Danish painter August Wilhelm Boesen (1812-1857), and in 1861 of the flower painter Emma Thomsen (1820-1897). In 1861, Marie Boesen married Christopher Krabbe (1833-1913), a law graduate, editor and later a member of parliament and minister. Between 1862 and 1874, they had four children together. After not having worked much with painting for a number of years, Marie Krabbe went to Paris in the winter months of the early 1890s to further her education under the Belgian artist Alfred Stevens (1823-1906) and the French artist Édouard Krug (1829-1901). The present painting was probably painted in Paris - the influence of the French school is clearly visible in her way of treating light, shadow and colours and in her choice of subject.

DKK 20,000-25,000 / € 2,700-3,350



17

17 ARR
ELLEN FISCHER

b. Kørnerup 1889, d. 1966

Still life with hare and oysters, c. 1917-19. Signed Ellen Fischer. Oil on canvas. 54 x 71 cm.

Ellen Fischer begins her artistic career at a technical school in Odense, but later she trains at the Academy of Fine Arts from 1908-1912. She studies in Paris at André Lhote's painting school and then settles - with her husband, the sculptor Adam Fischer - in the city of cities from 1913-33.

Her many years in Paris leaves a deep and lasting mark on her art, which does not immediately fit into the Danish painting tradition. In particular, Cézanne's, but also Bonnard's and Pissarro's use of color is part of her painterly language, where landscapes, installations and interiors are among the preferred subject matter. The composition here is unsurpassed in colour and shows a remarkable understanding of the study of the peculiarities of materials. References are made to the Momento Mori symbolism of Baroque art, but at the same time the juxtaposition of objects is forward-looking and almost surreal. DKK 30,000-40,000 / € 4,000-5,350



18

18 ARR
ELSA THORESEN

b. Minnesota 1906, d. USA 1994

Surreal composition. Signed E. Thoresen. Oil on canvas. 54 x 65 cm.
Provenance: Private collection, Sweden.

Elsa Thorsen is born in the United States to Norwegian parents. She first studies at the School of Arts and Crafts and the Academy of Fine Arts in Oslo. Here she meets Vilhelm Bjerke Petersen, whom she later marries. Thoresen continues her studies at the Académie des Beaux-arts in Brussels in 1927-29, before settling in Denmark. Thoresen and Bjerke-Petersen are fleeing to Sweden during the war, where they live for a number of years. They divorce in 1953, after which Thoresen moves permanently to the United States with her two children.

Thoresen belongs to the group of Danish surrealists, and she maintains a lifelong friendship with Rita Kernn-Larsen. They were - together with Franciska Clausen - some of the few women who were allowed to participate in international exhibitions, such as the Surrealism Exhibition in Paris, 1938. DKK 100,000 / € 13,500



Anthonie Eleonore (Anthonore) Christensen née Tscherning

The flower artist Anthonie Eleonore (Anthonore) Tscherning was taught by her mother Eleonore Tscherning (1817–1890) and later by Emma Thomsen (1820–1897) and O.D. Ottesen (1816–1892), all of whom were flower artists. After her marriage to the philologist Richard Christensen (1843–1876) in 1871, she is known as Anthonore Christensen. She went on several study tours to Italy, Switzerland, Germany, France (Paris) and Greece, and she, herself, later taught members of the Danish and Greek royal family the art of painting. Anthonore Christensen's motifs of forest beds and wild flowers growing in a field are often characterized by a natural, less artificial expression than the opulent bouquets and the decorative cut flowers displays on stone sills, we see in works by earlier flower painters.



19

19

ANTHONORE CHRISTENSEN

b. Copenhagen 1849, d. Usserød 1926

Wild flowers at the edge of the wood. In the background a landscape with a church. Signed with monogram and dated 1868. Oil on canvas. 45 x 37 cm.

The monogram AT is for Anthonore Tscherning. The painting is executed before the artist married dr. phil. Richard Christensen (1843–1876) in 1871.

Provenance: Given as a gift to the politician Chr. Carl Alberti (1814–1890) and his wife Albertine Sophie Frederikke Westergaard (1814–1901). Thence by descent in the family. DKK 20,000–25,000 / € 2,700–3,350



20

20
ANTHONORE CHRISTENSEN

b. Copenhagen 1849, d. Usserød 1926

Apple tree branches. Signed with monogram and dated Bjb 1910. Oil on canvas laid on cardboard. 40 x 56 cm.

Bjb is presumably an abbreviation for Bjørnsbo, the artist's residence in Rungsted, North Zealand.

Provenance: Bruun Rasmussen auction 690, 2001 no. 1274. DKK 25,000–30,000 / € 3,350–4,000

21
ANTHONORE CHRISTENSEN

b. Copenhagen 1849, d. Usserød 1926

"Spaankurv med Roser". A basket full of roses. Signed with monogram and dated 1894. Oil on canvas. 37 x 45 cm.

Exhibited: Presumably Charlottenborg 1894 no. 86.

Provenance: Bruun Rasmussen auction 760, 2006 no. 1197. DKK 30,000–40,000 / € 4,000–5,350



21



22

22
ANTHONORE CHRISTENSEN

b. Copenhagen 1849, d. Usserød 1926

Prickly pear cactus in bloom and bindweed. Motif from Syracuse, Italy. Signed with monogram and dated Syrakusa 1872. Oil on canvas laid on cardboard. 28 x 46 cm.

DKK 25,000–30,000 / € 3,350–4,000

23
ANTHONORE CHRISTENSEN

b. Copenhagen 1849, d. Usserød 1926

View from the Pincian Hill Gardens in Rome with cactuses and a palm. Signed with monogram and dated Rom 1871. Oil on canvas laid on cardboard. 39 x 55.

Provenance: Sold at the artist's estate auction at Charlottenborg 1926.

DKK 20,000–25,000 / € 2,700–3,350



23

Travelling, longing, liberation, and artistic dreams

"I look upon the time there as one of the most enjoyable episodes in my life, and as one of those during which I made the greatest progress..."

– Bertha Wegmann about her time at the Académie Trélat in Paris in a letter to the Swedish painter Hildegard Thorell, 1886

Then, as now, Paris stands as the ultimate artistic metropolis. A cultural melting pot, where artists from around the world gather to discuss philosophy and aesthetic theories. From the impressionist movements of the late 19th century to the later avant-garde movements, Paris is at the heart of it all.

Even though an art academy for women opens in Copenhagen in 1888 – as the last Scandinavian country to do so – it is still not possible to paint from a live model. Women continue to face greater challenges in pursuing an artistic career, and many seek out Paris, where they can study alongside their male and female fellow artists at schools like the Académie Colarossi, Académie Trélat and Académie Julian. In Paris, they experience immense liberation, living, working, and breathing freely, away from the norms, narrow-mindedness, and conventions of home. A new confidence blooms, their roles transform, and they gain recognition, exhibiting with distinction at the salons.

In 1908, the Women's School at the Art Academy in Copenhagen merged with the Royal Danish Academy of fine Arts itself. Men and women were taught together – except for drawing from a model – and only in 1924 was full gender equality achieved. However, new ideas and artistic movements took a long time to reach Copenhagen, which is why many still preferred to study at more experimental schools in Paris, such as Académie Matisse and the Académie Moderne with Fernand Léger.

Where the works and motifs of female artists are often seen as limited in scope – still lifes of flowers, child portraits, and domestic scenes – there were many others who ventured out, seeking inspiration from near and far, bringing fresh ideas back with them. The international style was often met with resistance from a Danish audience that favored more national trends, yet these women stand today as true pioneers.

"But otherwise, Paris, magnificent ... people are cheerful, chic and having a great time. Last night there was a "féerie", all the lights, neon signs, and a rush of traffic."

– Franciska Clausen, 1923



24

24 ^{ARR}

OLIVIA HOLM-MØLLER

b. Homaa 1875, d. Rungsted 1970

Walking figures, Algiers (late 1940's). Signed OHM.
Oil on canvas. 54 x 96 cm.

DKK 25,000–30,000 / € 3,350–4,000

25 ^{ARR}

RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

"St-Jeannet, France", 1954. Signed Rita Kernn-Larsen.
Oil on canvas. 54 x 81 cm.

DKK 15,000–20,000 / € 2,000–2,700



25



26

26

LILI ELBE (B. EINAR WEGENER)

b. Vejle 1882, d. Dresden 1931

Scene from Versailles. Signed Einar Wegener. Oil on canvas.

65 x 50 cm. DKK 20,000–25,000 / € 2,700–3,350

Since Versailles was built, the Baroque palace – and perhaps especially the surrounding garden – attracts painters from near and far; as the ultimate symbol of elegance, splendour and beauty. The myth of Versailles as a place for the cultivation of freedom, pleasure and art particularly fascinates the Scandinavian artists in Paris in the 1920s, and both Gerda Wegener and Lili Elbe often visit and paint motifs from there.

While Gerda works on portraits and erotic illustrations, Lili focuses on pools, vegetation and sculptures in the sumptuous palace garden. The style is light, bright, refined and kept in a romantically coordinated palette in the always deserted landscapes. Several of the works are subsequently exhibited in Ole Haslund's house and in Paris at the Salon de Indépendents.



27

27

LILI ELBE (B. EINAR WEGENER)

b. Vejle 1882, d. Dresden 1931

Le Parterre du Midi. Signed Einar Wegener, Versailles 1920. Oil on canvas. 61 x 82 cm. Exhibition catalogue is included. (2)

Exhibited: "Versailles Revival 1867–1937", Château de Versailles, 2019–20, cat. no. 292.

Literature: Laurent Salomé and Claire Bonotte (ed.): "Versailles Revival 1867–1937", 2019., reproduced p. 411.

DKK 25,000–30,000 / € 3,350–4,000



28

28

EMILIE MUNDT

b. Sorø 1849, d. Frederiksberg 1922

"Torvedag i Pont Aven. Bretagne". A day at the market in Pont Aven. Brittany. Signed and dated E. Mundt Pont Aven 83. Oil on canvas laid on canvas. 27 x 38 cm.

Exhibited: Charlottenborg 1923 no. 408. On the stretcher an exhibition label signed by Marie Luplau (1848-1925) "for Emilie Mundt". The painting was exhibited after the death of the artist in 1922 and as such it is a testament to how Marie Luplau, the life partner of Emilie Mundt, guarded Mundt's legacy.

During a stay in Paris in 1882-84, Mundt and Luplau also went to Brittany to paint several times, and the present painting was created on one of these trips.

In the early 1870s, Mundt began training as an artist - first two months with the painter Jørgen Roed (1808-1888) and afterwards at Vilhelm Kyhn's (1819-1903) drawing school for women, where she met her life companion, the painter Marie Luplau. In 1874, both women applied to be admitted to the Royal Danish Academy of Fine Arts in Copenhagen, but they were both rejected - women were not admitted to the Academy until 1888 with the establishment of Kunstakademiets Kunstkole for Kvinder (The Royal Danish Academy of Fine Arts' School of Art for Women). Because of the rejection, the two women travelled, on the advice of the painter Elisabeth Jerichau Baumann (1818-1881), to Munich to further their education, and where women, unlike in Denmark, had the opportunity to draw after nude model. In 1878, Mundt made her debut at Charlottenborg. In 1882-84, Mundt and Luplau went to Paris to study at the private French art academy Académie Colarossi, where among many others also Paul Gauguin (1848-1903) and Helene Schjerfbeck (1862-1946) have been studying. After returning from Munich, Mundt established and ran, together with Luplau, until 1912, a private drawing and painting school for women, which had the right to graduate from the Academy's School of Art for Women, and they thus came to impress an entire generation of young female artists.

DKK 20,000-25,000 / € 2,700-3,350



29

29

LILI ELBE (B. EINAR WEGENER)

b. Vejle 1882, d. Dresden 1931

A view of the river Arno, towards Ponte Vecchio in Florence. Signed E. W. Oil on cardboard. 61 x 77 cm.

Provenance: Bruun Rasmussen auction 1136, 2011 no. 547. Bruun Rasmussen auction 2109, 2021 no. 19.

DKK 25,000-30,000 / € 3,350-4,000

30

LILI ELBE (B. EINAR WEGENER)

b. Vejle 1882, d. Dresden 1931

View of the Seine towards Petit Pont and Notre Dame, Paris. Signed Einar Wegener. Oil on canvas. 66 x 55 cm.

DKK 20,000-25,000 / € 2,700-3,350



30



31

31^{ARR}

RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

Nature Morte, c. 1929. Unsigned. Oil on canvas. 58 x 68 cm.
Exhibited: "SOLO - Rita Kernn-Larsen", Gl. Holtegaard, Holte and Kunsten Museum of Modern Art, Aalborg, Denmark, August 2018 - January 2019, reproduced in the catalogue full page in colours fig. 14.

Provenance: Private collection, Denmark. Acquired directly from the artist. Thence by descent in the family.

DKK 200,000-300,000 / € 27,000-40,000



32

32 GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Portrait of Lili Elbe, 1927. Signed Gerda Wegener. Oil on canvas. 63 x 40,5 cm.

Exhibited: "Gerda Wegener: Portraitiste danoise du Paris des années 20", Paris, Maison du Danemark, Paris 2000.

Exhibited: "Gerda Wegener", Arken, Ishøj, 2015-16, cat. no. 116.

Provenance: By descent in the family of a friend of Gerda Wegener and Lili Elbe, to the current owner.

In 1930, Lili Ilse Elvenes – better known as Lili Elbe – undergoes a series of gender-correcting surgeries, but already in 1928 she decides to live fully as a woman. The painting here is therefore a rare portrait of Lili from the period, as she is still dressed in men's clothing and depicted as a painter with brushes and a palette.

DKK 125,000–150,000 / € 17,000–20,000



Photo: Portrait of Lili Elbe (b. Einar Wegener).
Courtesy of the Royal Library, Copenhagen



33

33 BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Bedende Engel". An angel praying. 1904. Signed B. Wegmann. Oil on canvas laid on board. 53 x 45 cm.

Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling" October 1926 no. 194a.

*Provenance: Merchant and manufacturer Frederik Petersen, Charlottenlund (1926).
DKK 40,000–50,000 / € 5,350–6,700*



34

34
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

Portrait of Swedish ballerina, Carina Ari. Signed Gerda Wegener 1916. Inscribed on a label: "W.G., Paris. Gerda Wegener". Oil on cardboard. 51 x 42 cm.

Provenance: Private collection, Denmark.

In 1916, Gerda Wegener paints the Swedish dancer and choreographer Carina Ari (Maria Karina Viktoria Jansson), who is at the beginning of her career at the time. The portrait is executed in Wegener's recognizable style, as a strong, confident and sensual woman with red lips and alluring eyes.

DKK 125,000–150,000 / € 17,000–20,000



Photo: Portrait of Carina Ari, 1925.
Courtesy of Museum of Dance, Stockholm

35
ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

Portrait of a young woman. Signed with monogram and dated 85. Pastel on canvas. 46 x 38 cm.

Exhibited: ARKEN, "Anna Ancher", 2011 no. 19, ill. p. 51 in the exhibition catalogue.

DKK 30,000–40,000 / € 4,000–5,350



35

36
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

"Madelaine". Signed Gerda Wegener 1921. Watercolour and goldpaint on cardboard. Visible 53 x 42 cm.

Exhibited: Arlings Kunstsalon, cat. no. 1.

DKK 30,000–40,000 / € 4,000–5,350



36



37

37
ANNA ANCHER

b. Skagen 1859, d. s.p. 1935

A young woman from Skagen with a black headscarf.
 Unsigned. Oil on cardboard. 25 x 22 cm.

*Provenance: Bruun Rasmussen auction 497, 1987 no. 7,
 ill. p. 118. DKK 50,000–60,000 / € 6,700–8,050*



38

38
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Portrait of Mrs von Pl. Signed and dated B. Wegmann 1909.
 Oil on canvas. 134 x 83 cm.

*Exhibited: Øregaard Museum, "Bertha Wegmann på Øregaard",
 1998 no. 33.*

DKK 40,000–60,000 / € 5,350–8,050

EDITH WILLUMSEN

b. Aalborg 1875, d. Copenhagen 1963, born Wessel

"To kvindetyper" (Two types of Women). Signed E.W.W. 1912. Coloured wax on wooden base. 90 x 85 x 140 cm.

Exhibited: Den Frie Udstilling, Copenhagen, 1912, cat. no. 36.

Exhibited: "De frie Billedhuggere 1905-1913", Vejen Kunstmuseum, 1996, cat. no. 51, reproduced III. no. XII.

Provenance: The artist's workshop at Strandagervej, Hellerup. Since in a private collection, Denmark.

Edith Willumsen's strong profile is immortalized in the work "En bjergbestigerske" (A mountaineer) from 1912. As a modern and liberated woman, she is portrayed as a conqueror - fearlessly gazing down at the world below her amidst the grandeur of the mountains and the untamed forces of nature. Yet, she is not merely a muse of inspiration, but an artist in her own right - and a brave voice in the art debates of her time.



She educates at the Women's School of Drawing and Applied Arts, later working at Bing & Grøndal, where she first meets her future husband, J.F. Willumsen, in 1883. Edith then travels to the United States, where she works as an artistic advisor to glass artist L. Tiffany in New York, all the while pursuing her own experiments. However, her stay is brief. The couple marries, travels together to the Pyrenees, Italy, and Switzerland, before settling in Paris. Later, they build their iconic artist's home in Ryvangen, where Edith remains after their break in 1928, and until her death in 1963.

Edith Willumsen assists her husband both practically and artistically - advising and helping with his business affairs. Thanks to her strong personality, she manages to work on her own art, in contrast to many of the artist wives of the era. In 1904, she begins creating bronze sculptures, encouraged by Willumsen, who the following year writes to Johan Rohde: "You surely must have seen my wife Edith's bronzes at Charlottenborg? Considering they were made in her first year and a half of learning, I think it looks quite promising. What did we do in our first year and a half? Phew."

After years of groundwork and guest appearances at exhibitions, Edith Willumsen is officially accepted into Den Frie Udstilling in 1917. Despite her talent, determination, and a supportive husband, it is still not easy to balance the roles of mother and artist, as expressed in a letter from 1918 to a fellow artist, Olga Wagener: "When we lived in Villefranche, it was impossible for me to work for myself. I was entirely occupied with household, husband, and children. Now the children are at their school, and we have a good apartment and a nice maid, so now my thoughts are starting to turn to Art again."



39

Edith Willumsen takes an interest in the wax sculptures of the Italian Renaissance and creates her own works in the medium. Her expression is characterized by a realistic and lifelike depiction of particularly children and women, as shown in her work here, where two distinct types of women, deeply engaged in conversation, are portrayed. The figures are captured with both feeling, empathy, and vitality - and we are delighted to offer this rare piece, found in her studio and almost discarded, had it not been for a keen-eyed plumber who saved it.

"Two types of Women" was exhibited at Den Frie in 1912 and later at the Vejen Art Museum in 1996, where the octagonal exhibition space of the De Frie Billedhuggere was reconstructed for the occasion.
DKK 100,000-150,000 / € 13,500-20,000



40

40

ELISABETH JERICHAU BAUMANN

b. Warsaw 1819, d. Copenhagen 1881

A young woman in a traditional costume in a church. Signed with monogram and dated 1856. Oil on canvas. 38.5 x 28.5 cm.

Provenance: Kunsthallen auction 413, 1992 no. 108, ill. p. 45.

DKK 20,000–25,000 / € 2,700–3,350



41

41

LUCIE INGEMANN

b. Copenhagen 1792, d. Sorø 1868

View from the outskirts of a forest with a woman by the lakeshore. Signed and dated L. I. 1839. Oil on panel. 21 x 27 cm.

Lucie Ingemann, née Mandix, was a Danish painter who mainly painted floral and religious motifs and executed several altarpieces for Danish churches. As a young woman, she received artistic guidance from the painters C.F. Høyer (1775–1855) and C.A. Lorentzen (1749–1828) and the architect G.F. Hetsch (1788–1864), and she received tuition from the flower painter C.D. Fritzsche (1765–1841). She was also advised on figure drawing and perspective by the painter C.W. Eckersberg (1783–1853). It is assumed that she also sought advice from the history painter J.L. Lund (1777–1867), and that she was inspired by the religious art of the German Nazarenes after a study trip to Berlin and Dresden in 1828. Her paintings often have a religious and mystical content.

In 1822, she married the author and hymn poet B.S. Ingemann (1789–1862), who, unlike many of his contemporaries, supported his wife's artistic enterprise. The couple's home in Sorø was visited by several of the great cultural figures of the time, including the writer and poet Hans Christian Andersen (1805–1875) and the sculptor Bertel Thorvaldsen (1770–1844).

DKK 20,000–25,000 / € 2,700–3,350



42

42
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Allé ved Sofienberg. Rungsted". The avenue at Sophienberg, Rungsted. 1910. Signed B. Wegmann. Oil on cardboard. 34 x 42 cm.

Exhibited: Den Frie Udstillings Bygning, "Arbejder af Bertha Wegmann", March 1911 no. 172. Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 249.

Provenance: The composer P.E. Lange-Müller (1911).

Sophienberg castle at Rungsted Strandvej in Hørsholm, North Zealand, was owned by P.E. Lange-Müller (1850-1926) and his wife Ruth from 1897 to 1922, and in the Lange-Müller family's possession until 1986.

DKK 40,000-60,000 / € 5,350-8,050

43
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

View from a valley surrounded by trees. Signed B. Wegmann. Oil on canvas. 79 x 112 cm.

Exhibited: Den Frie Udstillings Bygning, "Arbejder af Bertha Wegmann", March 1911.
DKK 50,000-60,000 / € 6,700-8,050



43

44
BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

Sunlight through the trees. Landscape from France. Signed. B. Wegmann. Oil on canvas laid on canvas. 24 x 37 cm.

Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926.

Wegmann was in France several times in the 1880s. Several landscape studies from Brittany and Ecouen are known from her stay in 1888-89, and based on the motif, painting style and treatment of light and colour, the present painting most likely dates from this stay and period in France.
DKK 30,000-40,000 / € 4,000-5,350



44



45

45
EMMA MULVAD

b. Copenhagen 1838, d. Vejle 1903

A hunting dog sitting with its prey. Signed Emma Mulvad. Oil on canvas. 98 x 93 cm.

Emma Mulvad was taught by the Danish porcelain painter Lauritz Rasmus Lyngbye (1809–1869) and by the Norwegian marine painter Hans Jahn (1834–1902). She mainly painted flowers, but also made paintings of animals, such as the present painting. Together with her three sisters, she won a gold medal in 1870 for a terracotta decoration at the World Exhibition in London. Mulvad also decorated ceramics for P. Ipsen's Widow's Terracotta Factory. She also made illustrations for Niels Kjærbølling's "Birds of Denmark". Mulvad made her debut at the Charlottenborg Spring Exhibition in 1858 and exhibited there several times until 1889.

DKK 30,000 / € 4,000



46

46
ELEONORE CHRISTINE HARBOE (AFTER KAREL DU JARDIN)

b. Copenhagen 1796, d. Rome 1860

Boy Blowing Soap Bubbles. Allegory on the Brevity of Life. Signed (in Danish): After C. du Jardin. Painted by Eleonore Harboe. Oil on canvas. 112 x 89 cm.

The present work is painted after Karel Du Jardin's painting from 1663, which is located at The National Gallery of Denmark (Inv. No. KMSp561).

Eleonore Christine Harboe received no formal training, but developed her artistic skills by self-studies. In her work, she was copying particularly the Dutch and Italian old masters. In 1856, she moved to Rome and studied and worked on her art here until her death in 1860. Harboe is represented with a single painting at The National Gallery of Denmark, "Martha and Magdalene", a copy after Pompeo Batoni, from 1829 (Inv. No. KMS785). She was represented in the exhibition "Kvindelige kunstneres retrospektive udstilling" (The Women Artists' Retrospective Exhibition) at Den Frie Udstilling (The Free Exhibition) in 1920 with the same painting.

DKK 30,000–40,000 / € 4,000–5,350



47

47
INGEBORG SEIDELIN

b. Copenhagen 1872, d. s.p. 1914

Three women in conversation in a studio. In the foreground a painter's smock, reed shoes and a paint box. Signed and dated I. S. 1905. Oil on canvas. 47.5 x 54 cm. *The present painting by Ingeborg Seidelin is a rendering of an artist's studio with three women engaged in conversation at a table. Paintbrushes are standing in a jar by the large studio window, in the foreground a paint box is lying open on a table, a painter's smock has been dropped on a stool and a pair of reed shoes casually left on the floor. The composition with reed shoes, the painter's smock and painter's tools in front draws our focus to the artist and to the creative process of the artist. The three women appear to be absorbed in their own company – perhaps artists, having for a moment left their brushes in order to take a break or discuss.*

Ingeborg Seidelin was a pupil of Luplau Janssen (1869–1927). She travelled to Paris and Rome, received grants and exhibited frequently at Charlottenborg from 1900 to 1914, at Kunstnernes Efterårsudstilling (the Artists' Autumn Exhibition), in 1905 also at De Afvistes Udstilling (the exhibition of the rejected) and in 1906 on Martsudstillingen (the March Exhibit) and Høstudstillingen (the Autumn Exhibition).

DKK 20,000–25,000 / € 2,700–3,350



48

48
OLIVIA HOLM-MØLLER

b. Hømaa 1875, d. Rungsted 1970

Bonfire. Signed OHM 47. Oil on canvas. 115 x 134 cm.

Midsummer Eve is a highlight of the year for many people, not only in Denmark but in the Nordic countries in general. At this time of year, we can – finally – enjoy the long bright days as well as warm nights that we are longing for the rest of the year.

The contrast-filled atmosphere around a Midsummer Eve bonfire – the fierce strength of the fire and the heat against the clear coolness of the night sky – has fascinated many artists from P.S. Krøyer to Oluf Høst, and is also known from several of Holm Møller's works. As an artist she paints expressive with great power and strong colours. Hence, the motif must naturally have been fascinating to her as a trigger of her senses.

DKK 50,000–60,000 / € 6,700–8,050



49

49^{ARR}**RITA KERNN-LARSEN**

b. Hillerød 1904, d. Copenhagen 1998

Untitled. Signed and dated on the reverse. Oil on canvas.
101 x 65 cm.

Literature: Birgit Hessellund: "Rita Kernn-Larsen - En international dansk surrealist", Randers Kunstmuseum, 1995. Photo of the artist and the painting p. 43.

Exhibited: Galleri BB, Randers, 1965.

DKK 20,000–25,000 / € 2,700–3,350

50^{ARR}**RITA KERNN-LARSEN**

b. Hillerød 1904, d. Copenhagen 1998

Surreal composition. Signed r-kl. Oil on canvas.
55 x 46 cm.

DKK 80,000–100,000 / € 10,500–13,500

51^{ARR}**OLIVIA HOLM-MØLLER**

b. Hømaa 1875, d. Rungsted 1970

"Blå Hav" (Blue Ocean). Signed OHM. Oil on canvas.
67 x 95 cm.

Provenance: "Olivia Holm Møller", Den Frie Udstilling, Copenhagen 1968, cat. no. 8.

DKK 40,000–50,000 / € 5,350–6,700



50



51



52

52

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Lille Fukki død". Little Fukki dead. The artist's dog. 1907. Signed B. Wegmann. Oil on canvas. 35 x 59 cm.

Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 220b under the year 1908.

The dog Fukki appears in several of Wegmann's paintings as well as in photographs of Bertha Wegmann and her life partner Toni Möller (1864–1947).

Wegmann's dog died on 29 August 1907. Wegmann both drew and painted her dead dog, and she described the incident in a letter dated 11 September 1907 to Moses Melchior, who was in charge of Wegmann's financial affairs, as follows (in Danish): "I experienced a sad episode for me, my little Fuggi died in Wölfelsgrund while I was here. He was old, but unfortunately I think he died of grief because I left him. He was so attached to me lately, could not do without me for a moment, so his little old heart has not been able to overcome that grief. It is such a sad thought to me that I, to whom he was so faithfully devoted, had to finally cause him this grief. I know that you think differently and cannot understand my feelings, but remember that he was my faithful companion for over 10 years now. When Miss Møller wrote to me, she asked me so earnestly to come to her and comfort her, because she is very distraught. So did I, and he looked so sweet lying on his pillow, almost as if he was sleeping, that I painted him." (Letter from Bertha Wegmann to Moses Melchior, 11.9.1907, The Hirschsprung Collection's archive).

DKK 40,000–50,000 / € 5,350–6,700



53

53

MARIE LUPLAU

b. Hillerød 1848, d. Frederiksberg 1925

Midsummer Eve bonfire. In the foreground a woman and a dog looking at the fire. Signed and dated M. Luplau 1916. Oil on cardboard. 22.5 x 34 cm.

In the early 1870s, Marie Luplau began training as an artist at Vilhelm Kyhn's (1819–1903) drawing school for women, where she met her life companion, the painter Emilie Mundt (1842–1922). In 1874, both women applied to be admitted to the Royal Danish Academy of Fine Arts in Copenhagen, but they were both rejected – women were not admitted to the Academy until 1888 with the establishment of Kunstakademiets Kunstskole for Kvinder (The Royal Danish Academy of Fine Arts' School of Art for Women). Because of the rejection, the two women travelled, on the advice of the painter Elisabeth Jerichau Baumann (1818–1881), to Munich to further their education, where women, unlike in Denmark, had the opportunity to draw after nude model. In 1878, Luplau made her debut at Charlottenborg. In 1882–84, Mundt and Luplau went to Paris to study at the private French art academy Académie Colarossi, where among many others also Paul Gauguin (1848–1903) and Helene Schjerfbeck (1862–1946) have studied. During her stay in France – especially in Paris and Brittany – Luplau developed into one of the first Danish female plein air painters. She was particularly concerned with the variability of light and colour under different weather conditions, which is also evident in the present painting.

After returning from Munich, Luplau established and ran, together with Mundt, until 1912, a private drawing and painting school for women, which had the right to graduate from the Academy's School of Art for Women, and they thus came to impress an entire generation of young female artists.

DKK 20,000–30,000 / € 2,700–4,000



54

54 EMILIE CHRISTENSEN

b. Hillerød 1872, d. Copenhagen 1922

"Interiør fra en vaskekælder". A Wash House. Study. C. 1900. Unsigned. Verso inscribed (in Danish): Painted by Emilie Christensen. Oil on canvas laid on cardboard. 23 x 32 cm.

The final painting "Interiør fra en Vaskekælder" (From a Wash House) from 1900 is located at The National Gallery of Denmark (Inv. No. KMS3739).

In the brief mentioning of the artist in Weilbachs Kunstnerleksikon, the specific painting "Interiør fra en Vaskekælder" as well as an influence from Vilhelm Hammershøi (1864–1916) is mentioned (in Danish): "With its subdued palette in grey and brown nuances and the soft light modelling the figures, the painting from the wash house shows the influence of amongst others Vilhelm Hammershøi".

Around 1895, Emilie Christensen was a student of Charlotte Sode (1859–1931) and Julie Meldahl (1861–1946) at Tegneskolen for Kvinder (The Drawing School for Women). She exhibited at Charlottenborg in 1899, in 1900, again from 1902 to 1904 and at De afvistes Udstilling (The exhibition of the rejected) in 1905. She travelled to Paris in 1896 and to Russia in 1897.

DKK 20,000–30,000 / € 2,700–4,000



55

55 SOFIE HOLTEN

b. Skuldelev 1858, d. Roskilde 1930

Portrait of the artist Elise Konstantin Hansen (1858–1946). Unsigned. Oil on canvas. 40 x 36 cm.

Authenticated by the artist's adopted daughter and niece Ragnhild Kelekhoff on the stretcher (in Danish): "Painted by Sofie Holten, which is certified by Ragnhild M. G. Kelekhoff, née Holten".

Sofie (Sophie) Holten, along with Elise Konstantin-Hansen (1858–1946), was privately educated by Christen Dalsgaard (1824–1907) in Sorø and later by Carl Thomsen (1847–1912) in Copenhagen. Holten distinguished herself through her strong commitment to the women's movement and social work and she supported the rational dress movement, which advocated for a more loose-fitting dress without corset for women. In addition, in the late 1880s she wrote reviews of female artists for the Danish Women's Society's (Dansk Kvindesamfund) magazine "Kvinden og Samfundet". In 1895, she was a co-organiser of the The Women's Exhibition from the Past and Present (Kvindernes Udstilling fra Fortid og Nutid) and together with Emma Gad (1852–1921), the exhibition's vice president, she got the idea for a Women's Building, to which the exhibition's profits were donated. The building was later realised in 1936.

Elise Konstantin-Hansen was part of Sofie Holten's close circle for many years and they also lived together when they both studied in Paris. In her memoirs "Små kapitler af et langt liv" (1935), Konstantin-Hansen vividly describes Holten's strong personality and her great abilities as a friend and colleague (in Danish): "Sofie meant a lot to her friends – and therefore her studio was a highly attractive place. She had seen so much, she knew and understood more than most, much more than me. She could give good criticism, and she had this nimbleness, something electrifying in her being, like an excess of inner power and energy. She wasn't one of those people who sit and wait to see what fate decides for you. (...) her studio in Ravnsborggade – the lovely mess and hospitable gathering place, it provided room and opportunity for many an enjoyable conversation, cheerful chatter and stimulating discussions. We had a good time! You would roll yourself a cigarette, you would found a seat, you would look warmly at the hostess' fresh face." (Elise Konstantin-Hansen, "Små kapitler i et langt liv", p. 48).

In this present portrait of Konstantin-Hansen painted by Holten, we see Konstantin-Hansen sitting in a dark armchair. The painting is undated, but it could very well have been painted in Holten's abovementioned studio.

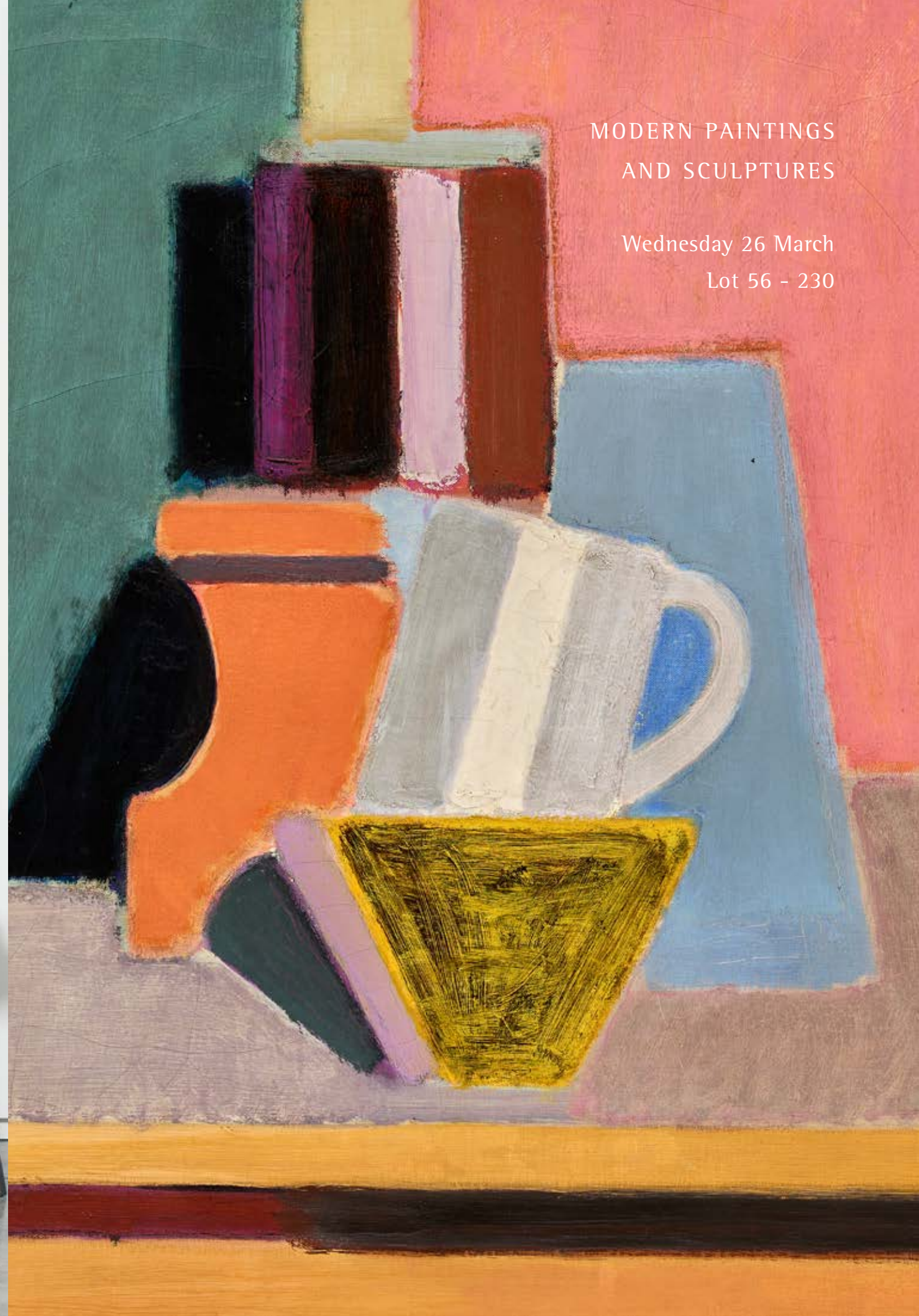
DKK 20,000–30,000 / € 2,700–4,000

WOMEN IN ART: DENMARK 1850-1950
ONLINE AUCTION THURSDAY 3 APRIL



MODERN PAINTINGS
AND SCULPTURES

Wednesday 26 March
Lot 56 - 230



JAN VERKADE

b. Zaandam, Holland 1868, d. Beuron, Germany 1946

Le Pouldu, Brittany. Signed Jan Verkade 93. Tempera on compoboard / hard cardboard. Image size 28.5 x 20.5 cm. Board 30.5 x 22.5 cm.

Literature: Caroline Boyle-Turner: "Jan Verkade - Hollandse volgeling van Gauguin" (Dutch follower of Gauguin), Uitgeverij Waanders / Zwolle and Rijksmuseum Vincent van Gogh, Amsterdam 1989, a study with similar motif from the artist's sketch book ill. p. 113.

Provenance: Private collection, Frederiksberg, Denmark. Presumably acquired by Mr. Arthur Polack (1872–1953) and subsequently inherited within his family.

In February 1894, Jan Verkade exhibited at J. C. Stockholm's Permanent Art Exhibition, Bredgade 28 in Copenhagen, which had been decorated for the occasion by his friend and fellow artist Mogens Ballin. The exhibition included approximately 40 drawings, primarily portraits, and 21 smaller paintings—portraits, landscapes, and still lifes. A small catalog was printed for the event. The present work may possibly correspond to catalog no. 20, titled "Landsbyen" (The Village), executed in tempera in 1893. Mr. Arthur Polack was an art enthusiast and may have purchased the work directly from the exhibition, but also later, possibly through Mogens Ballin, who acquired several works from the exhibition.

The Dutch painter Jan Verkade traveled to Paris in 1891, where he briefly met Paul Gauguin. In the preceding years, Gauguin had painted in places such as Brittany, Martinique, and Copenhagen and, together with artists like Émile Bernard and Paul Sérusier, had developed a style known as synthetism. This approach sought to unify emotion, perception of nature, and the purely formal qualities of colour, line, and form. Verkade attended Gauguin's farewell dinner before his departure for Tahiti and, under Sérusier's guidance, became part of the group Les Nabis, which included Pierre Bonnard, Édouard Vuillard and Maurice Denis. Besides synthetism, the group was also inspired by other avant-garde movements of the time, such as symbolism, Japanese prints, and the works of Cézanne, Van Gogh, and Puvis de Chavannes. In Paris, Verkade worked artistically, visited galleries and museums, and, like the rest of the group, became increasingly engaged in spiritual and philosophical questions. In the summer of 1891, Sérusier encouraged Verkade to travel with him to Brittany, a region that strongly attracted artists in Gauguin's circle due to its perceived authenticity and untouched nature. On this journey, Verkade met the Danish artist Mogens Ballin, who had been living in Paris since 1889 and wished to join the trip. The two like-minded artists became close friends.

In late summer 1891, Verkade traveled from Pont-Aven to the quieter and more secluded small town of Le Pouldu on the southern coast of Brittany, from which the present motif originates. He returned to Le Pouldu in the summer of 1892. The present painting is dated 1893, indicating that it was not created on-site but later, possibly based on the aforementioned study from the artist's sketchbook, as referenced in Caroline Boyle-Turner's catalog. The almost luminous work is further stylized compared to the study and meticulously executed in every detail, which may be explained by the temporal and spatial distance from the original setting.

DKK 300,000–500,000 / € 40,000–67,000



A collection of works
by Mogens Ballin from a
private Danish collection
Lot 57-64

57

MOGENS BALLIN

b. Copenhagen 1871, d. Hellerup 1914

"Les beaux chats-les belles femmes-l'odeur des violettes".
Studies of cats. Unsigned. On the reverse: Study- face.
Pencil on paper. Sheet size 45 x 28 cm.

Provenance: The artist Mogens Ballin. Thence by descent in
the family. DKK 15,000-20,000 / € 2,000-2,700



57

Mogens Ballin is not only recognized for his versatility, as a rare representative of Art Nouveau within a Danish context, but also for his close association with Les Nabis (The Prophets) and the distinctive artistic style known as Synthetism. From a very young age, Ballin was profoundly captivated by art, especially the impulses emerging from France. This passion led him to learn French, under the guidance of Mette Gad, the wife of Paul Gauguin.

In 1889, Ballin journeys to Paris, where he immerses himself in the vibrant art scene of the time. This period marks a significant shift in his artistic style. Strongly influenced by the likes of Cézanne, Gauguin, Paul Sérusier and Maurice Denis, Ballin begins to emphasize the spiritual and symbolic dimensions of art. Consequently, he moves from a naturalistic representation towards a more abstract approach.

Both Ballin and his artistic confidant, Jan Verkade – whom he met in the home of Gauguin – are deeply attracted to the popular version of the Catholic faith, which they encountered travelling among the Bretons. Eventually, both artists follow a religious calling and convert to Catholicism. While Verkade remains steadfast, choosing a monastic life, Ballin returns to Copenhagen, where he establishes a workshop producing metal works for everyday use, inspired by tradition and folk art.

Ballin is deeply interested in the emotional and symbolic potential of colour, which he employs not merely to depict the physical world but to evoke a mood. This approach is evident in his landscapes and religious-themed works, where the ordinary transforms into something transcendent and otherworldly. His use of unbroken planes of colour, simplified forms, and decorative patterns, imbues his paintings with a quiet, meditative rhythm and harmony, which can be seen in the portraits and landscapes from Brittany being offered at this auction. The natural world is rendered in effortless, almost abstract forms that resonate with a quiet, meditative energy.

Despite his relatively short career – he passed away in 1914 at the age of 43 – Ballin's work remains a significant, though somewhat underappreciated, contribution to both Danish and European art.

It is not often that we encounter Mogens Ballin's finest works on the private market, and we are therefore particularly pleased to offer this unique small collection of works on paper, which comes directly from the artist's descendants.



58

58

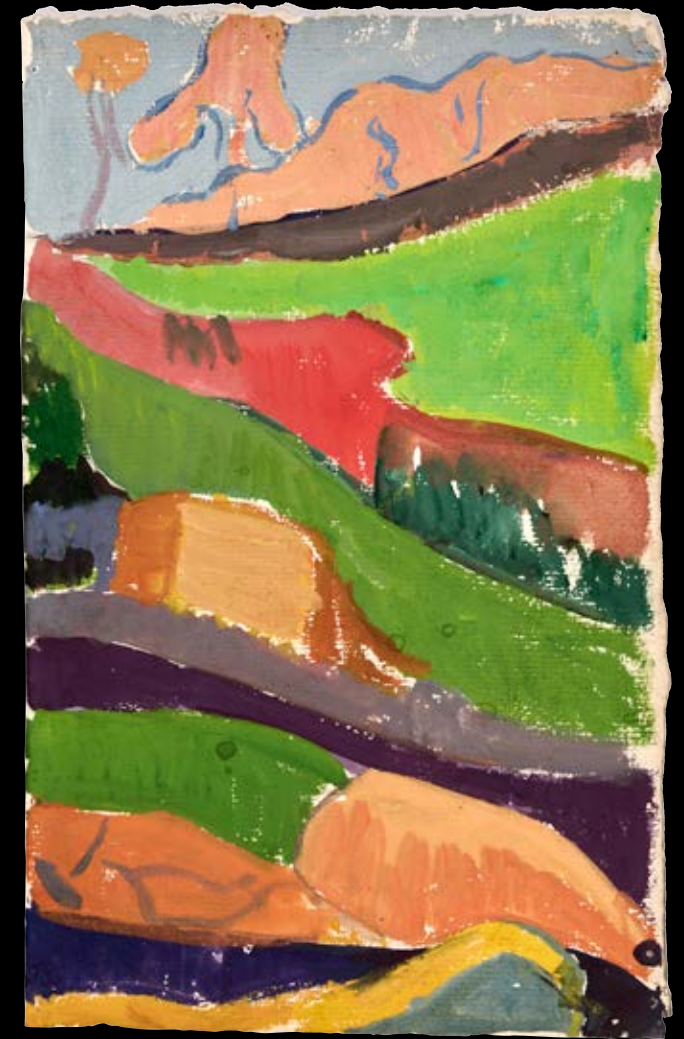
MOGENS BALLIN

b. Copenhagen 1871, d. Hellerup 1914

Landscape, Brittany. Unsigned. Indian ink on paper.
Sheet size 19.5 x 13.5 cm.

Provenance: The artist Mogens Ballin. Thence by
descent in the family.

DKK 12,000-15,000 / € 1,600-2,000



59

59

MOGENS BALLIN

b. Copenhagen 1871, d. Hellerup 1914

Landscape, Brittany. Unsigned. Watercolour on
paper. Sheet size 23.5 x 15 cm.

Provenance: The artist Mogens Ballin. Thence by
descent in the family.

DKK 30,000-40,000 / € 4,000-5,350



60

60
MOGENS BALLIN

b. Copenhagen 1871, d. Hellerup 1914

Landscape, Brittany. Unsigned. Pencil on paper. Sheet size 29 x 38 cm.

Provenance: The artist Mogens Ballin. Thence by descent in the family.

DKK 15,000–20,000 / € 2,000–2,700

61
MOGENS BALLIN

b. Copenhagen 1871, d. Hellerup 1914

Landscape, Brittany. Unsigned. On the reverse: Sketches of landscapes. Watercolour on paper. Sheet size 27.5 x 44.5 cm.

Provenance: The artist Mogens Ballin. Thence by descent in the family.

DKK 20,000–25,000 / € 2,700–3,350



61



62

62
MOGENS BALLIN

b. Copenhagen 1871, d. Hellerup 1914

Brittany woman. Unsigned. Pencil on paper laid down on cardboard. Sheet size 34 x 22 cm.

Provenance: The artist Mogens Ballin. Thence by descent in the family.

DKK 12,000–15,000 / € 1,600–2,000

63
MOGENS BALLIN

b. Copenhagen 1871, d. Hellerup 1914

Religious man's portrait. Unsigned. Watercolour and gold paint on paper. Sheet size 32 x 25 cm.

Provenance: The artist Mogens Ballin. Thence by descent in the family.

DKK 20,000–25,000 / € 2,700–3,350

64
MOGENS BALLIN

b. Copenhagen 1871, d. Hellerup 1914

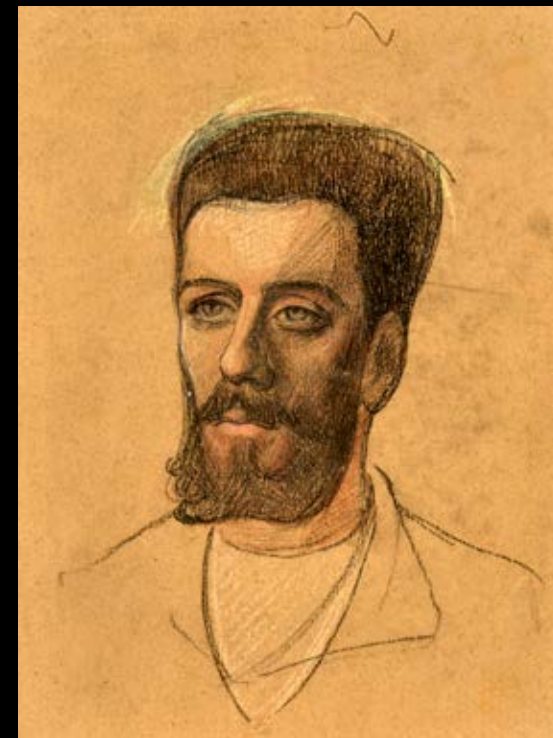
Man's portrait. Unsigned. Coloured crayon on paper. Sheet size 35 x 26 cm.

Provenance: The artist Mogens Ballin. Thence by descent in the family.

DKK 12,000–15,000 / € 1,600–2,000



63



64

65

HENRI MATISSE

b. Cateau-Cambrésis 1869, d. Nice 1954

"Thèmes et Variations", Nice 1942. Signed Henri Matisse 42 - 04. Pencil on paper. Sheet size 52.6 x 40.5 cm.

This work is sold with a photo-certificate from Wanda de Guébriant, Paris 14-6-2001. Registered as No. H 257 in the archive of the artist.

Literature: "Henri Matisse. Dessins. Thèmes et Variations", Theme O, 4th variation, Martin Fabiani éditeur, 1943.

Provenance: Private collection, France.

Provenance: Galerie Di Meo, Paris.

Provenance: Private collection.

During 1941 and 1942, while he was convalescing in bed in the Hôtel Régina, Nice, Matisse executed a series of works entitled the Thèmes et variations. He would begin with a charcoal drawing his Thème and then explore Variations upon that theme. In the figure drawings in this series such as Thème O Variation 4, executed in 1942, he would work in front of the original model even in the later works, but would do so in a manner that felt more casual and spontaneous than in many of his earlier works.

The Thèmes et variations were in many ways the culmination of a lifetime of artistic exploration, hence Matisse's own comments to his son: 'For a year now I've been making an enormous effort in drawing. I say effort but that's a mistake, because what has occurred is a 'floraison' after fifty years of effort' (Matisse, quoted in J. Golding, 'Introduction,' pp. 10-18, J. Elderfield, The Drawings of Henri Matisse, exh.cat., London & New York, 1985, p. 16). These works, which were published in a book with a long introduction by the poet Louis Aragon, had an overarching musical character, as is hinted at by the Variations of the title, and this musicality is also reflected in the elegant and atmospheric content of the drawings, as is clear in Thème O Variation 4.

DKK 750,000–1,000,000 / € 100,000–135,000



65



66

66
VILHELM LUNDSTRØM

b. Copenhagen 1893, d. s.p. 1950

Seated model, 1943. Signed and dated on the reverse. Oil on canvas. 140 x 106 cm.

Literature: Preben Wilmann and Marianne Brøns: "Lundstrøm", Copenhagen 1977, no. 341.

Exhibited: "Vilhelm Lundstrøm Mindeudstilling", Charlottenborg, Copenhagen, Raadhushallen Aarhus and Kunsternes Hus, Oslo 1951, cat. no. 119.

Exhibited: "Vilhelm Lundstrøm", Bispegades Skole, Ribe 1973, cat. no. 28.

Provenance: Merchant Christian Kampmann / Mrs. Warla Kampmann, Copenhagen.

Provenance: Private collection, Denmark. DKK 300,000–500,000 / € 40,000–67,000



67



67 ^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

Bognemark, Bornholm. Signed OH. Oil on canvas. 38 x 62 cm. Enclosed ink pen sketch with personal greeting. Signed Oluf Høst 25. februar 48. Visible size 21 x 18 cm. (2)

DKK 40,000–50,000 / € 5,350–6,700



68

68 ^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

Figures in the street near a smokehouse, Winter, Gudhjem, Bornholm. Signed OH. Oil on canvas. 74 x 116 cm.

DKK 100,000–125,000 / € 13,500–17,000

J. F. WILLUMSEN

b. Copenhagen 1863, d. Cannes 1958

"Anne Willumsen 19 Aar. Nocturne de Chopin mi b majeur". Signed J.F.W. 1929. On the stretcher label J.F. Willumsen No. 76. Oil on canvas. 130 x 88 cm.

Exhibited: "Kunst i Randers-Eje", Randers Kunstforening and Randers Kunstmuseum, 10 August 2013–5 January 2014.

Study for the work "Anse spiller violin" (Anse playing the violin) (1935), Inv. no. 109 in the collection at Willumsens Museum, Frederikssund.

J. F. Willumsen is one of the most significant breakthrough figures of modernism in Danish visual art around the year 1900. He is most frequently highlighted for his pioneering early works from the 1890s, where he was on par with international symbolism, as well as for his vitalist, iconic masterpieces from the turn of the century, "Sol og ungdom" (Sun and Youth) (1902–1910) and, not least, "En bjergbestigerske" (A Mountain Climber) (1904 and 1912). Today, there is an art historical reassessment of the later phases of the artist's multifaceted production. His works are now viewed through different lenses and appreciated in their own right. This is exemplified in Henrik Wivel's impressive 2024 monograph on the artist, "Jeg er en anden" (I Am Another). Here, Wivel focuses, among other things, on Willumsen's consistent self-staging and the artistic portrayal of his close familial relationships, including his partners Juliette Meyer, Edith Wessel, and Michelle Bourret – as well as his children.

The theatrical element is strongly present in the 1929 painting at hand, where his daughter Anne-Mathilde, known as Anse, is depicted in dramatic backlighting and a green-red complementary contrast in front of a slightly transparent curtain or stage backdrop. In his book, Henrik Wivel highlights the version belonging to the Willumsen Museum with a compelling and striking analysis, referencing comic books and popular culture, which had fascinated Willumsen since his first visit to the United States in 1893: "In the backlit image, Willie [Willumsen] electrifies his daughter, outlining her with the contour lines of comic magazines, adorning her with coquettish, oversized eyelashes and the large Disney-style shoes familiar from the universe of Duckburg and its surroundings. Anse seems to be standing on a stage, where the red curtain has been drawn aside, silhouetting her in the strong backlight. A star is born. Anse is depicted as deeply absorbed in her play, but also outwardly as part of media culture's advertising aesthetics and the comic strip's humor" (Wivel, p. 199–200).

The artist does not place his daughter on a pedestal, but it comes very close, as she kneels on a stool that, with a bit of imagination, resembles the base of a sculptural monument. Certain similarities in body posture and staging make it difficult not to see connections to 25 years earlier when Willumsen first immortalized a strong and independent woman – his wife Edith, Anse's mother – as "En bjergbestigerske" (A Mountain Climber). While Edith conquers the external world and nature, Anse masters the inner spaces and, like a virtuoso violinist, commands the tones.

DKK 800,000–1,000,000 / € 105,000–135,000





70

70 ^{ARR}

JAIS NIELSEN

b. Copenhagen 1885, d. Hellerup 1961

Autumn, Paris. Signed Jais 11. Oil on cardboard. 43 x 35 cm.

DKK 25,000–30,000 / € 3,350–4,000



72

72

VILHELM LUNDSTRØM

b. Copenhagen 1893, d. s.p. 1950

Still life, 1938/39. Signed on the reverse. Oil on canvas. 81.5 x 65 cm.

Literature: Preben Wilmann and Marianne Brøns: "Lundstrøm", Copenhagen 1977, no. 291.

Exhibited: "Vilhelm Lundstrøm," Lien, Slettestrand kunstcenter, February– March 1970, cat. no. 19.

Exhibited: "Vilhelm Lundstrøm – samlet privat", Kildeskovshallen, Gentofte 1976, cat. no. 22.

Provenance: Previously Mrs. Leth Clausen.

Provenance: Private collection, Denmark.

DKK 400,000–500,000 / € 53,500–67,000



71

71 ^{ARR}

JEAN RENÉ GAUGUIN

b. Paris 1881, d. Copenhagen 1961

"Blodhundehvalp Pedro. 5 Maaneder" ("Bloodhound puppy Pedro. 5 months), 1911. Signed JG.

Stamped DK. Edition 15. Bronze. Varying sizes, largest H. 13 cm. L. 18 cm. D. 10 cm. (3)

Exhibited: Versions from the edition exhibited at Den Frie Udstilling, Copenhagen, 1912, cat. no. 5.

Provenance: Private collection, Denmark.

DKK 20,000–25,000 / € 2,700–3,350



73

73^{ARR}

SAMUEL JOENSEN-MIKINES

b. Mykines 1906, d. Copenhagen 1979

View towards Nolsoy, The Faroe Islands. Signed S.J. Mikines 1935.

Oil on canvas. 69 x 84 cm. DKK 80,000–100,000 / € 10,500–13,500



75

75^{ARR}

JOHANNES S. KJARVAL

b. Efri-Ey 1885, d. Reykjavik 1972

Landscape, Iceland. Signed Joh. S. Kjarval 1963. Oil on canvas. 75 x 90 cm.

Provenance: Private collection, Denmark. Acquired by the current owner's family in Iceland directly from the artist.

A collection of books and exhibition catalogues about the artist are included, including: Jóhannes Sveinsson "Kjarval", Helgafell 1950 (with dedication from the artist), Matthías Johannessen: "Kjarvalskver", Helgafell 1974 and "Myndir eftir Jóhannes Sveinsson Kjarval med formálsordum eftir Halldór Kiljan Laxness", Mál og menning, Reykjavík 1938.

DKK 80,000–100,000 / € 10,500–13,500

74^{ARR}

SAMUEL JOENSEN-MIKINES

b. Mykines 1906, d. Copenhagen 1979

"Parti fra Fuglö med Vidareidi i baggrunden" (Scenery from Fuglö with Vidareidi in the background), The Faroe Islands. Signed S.J. Mikines 1933. Oil on canvas. 60 x 70 cm.

DKK 50,000–60,000 / € 6,700–8,050



74



76

76 ^{ARR}

SAMUEL JOENSEN-MIKINES

b. Mykines 1906, d. Copenhagen 1979

Scenery from Mykinesholm towards Mykines, The Faroe Islands. Signed S.J. Mikines. Oil on canvas. 95 x 110 cm. DKK 50,000–60,000 / € 6,700–8,050

77 ^{* ARR}

SAMUEL JOENSEN-MIKINES

b. Mykines 1906, d. Copenhagen 1979

Grindedrab (Whaling scene), The Faroe Islands. Signed S.J. Mikines-71. Oil on canvas. 65 x 80 cm. DKK 30,000–40,000 / € 4,000–5,350



77



78

78 ^{ARR}

SAMUEL JOENSEN-MIKINES

b. Mykines 1906, d. Copenhagen 1979

View towards Skálafjørður, Strendur and Toftir, The Faroe Islands. Signed S.J. Mikines. Oil on canvas. 81 x 100 cm. DKK 75,000 / € 10,000

79 ^{* ARR}

INGÁLVUR AV REYNI

b. Tórshavn 1920, d. s.p. 2005

View over houses. Signed 1 av Reyni 71. Oil on canvas. 85 x 110 cm. DKK 20,000–30,000 / € 2,700–4,000



79



80

80^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

Bognemark, Bornholm. Signed OH. Oil on canvas. 88 x 146 cm.

Exhibition label on the stretcher.

DKK 200,000 / € 27,000



81

81^{ARR}

OLUF HØST

b. Svaneke 1884, d. Gudhjem 1966

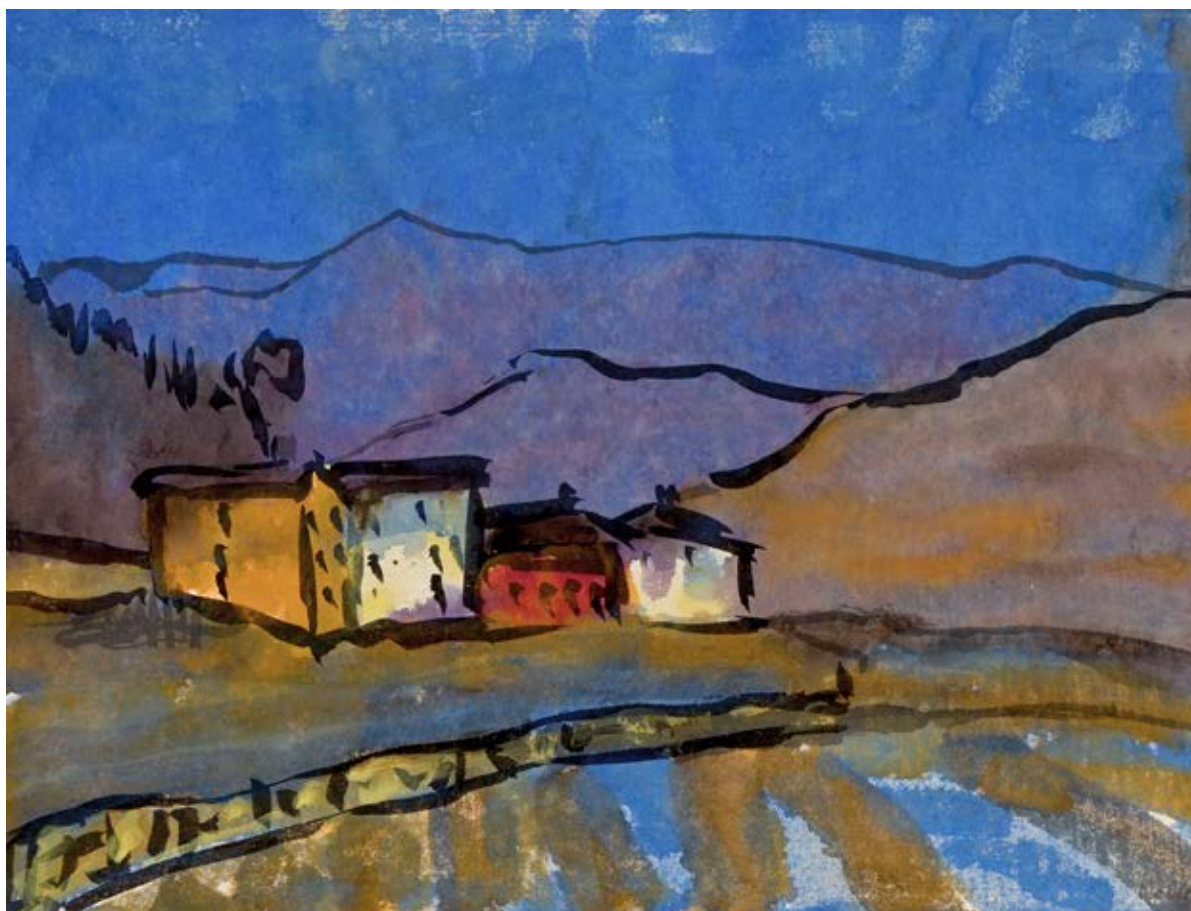
Sunset, winter, Bornholm. Signed OH 52. Oil on canvas. 97 x 130 cm.

Provenance: The collection of the artist's grandson, Trygve Høst. Registered in the Oluf Høst Museum archives.

Provenance: Bruun Rasmussen Auctioneers, auction 726, Copenhagen October 2003, cat. no. 146.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 150,000–200,000 / € 20,000–27,000



82

82 ^{ARR}

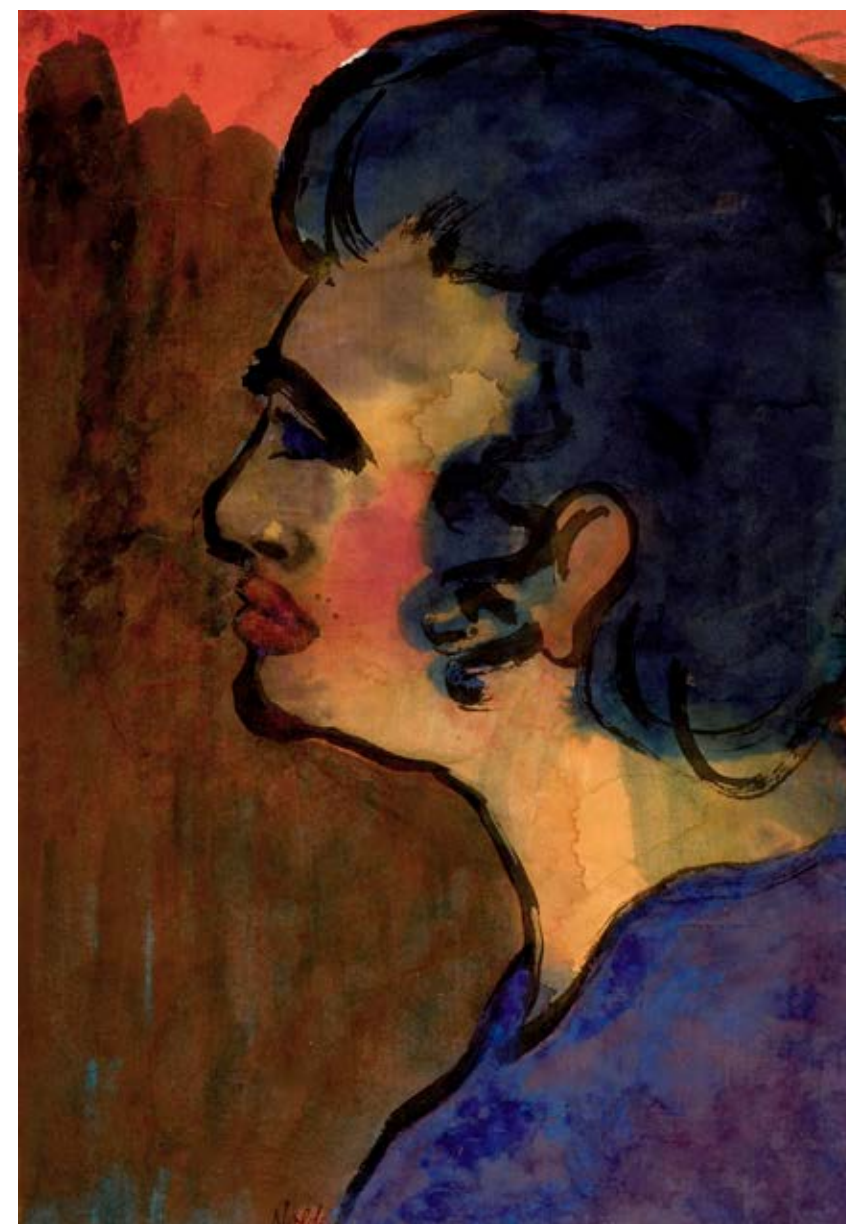
EMIL NOLDE

b. Nolde 1867, d. Seebüll 1956

Schweizer Landschaft (Sils?), late 1920s. Signed Nolde. Watercolour on paper. 34 x 44 cm.
Provenance: Wedding gift from Ada Nolde to the current owner's father (nephew to Ada Nolde) in 1943.

Confirmation of Registration in the Stiftung Seebüll Ada und Emil Nolde and of inclusion in a Future Catalogue Raisonné of Watercolours and Drawings by Emil Nolde.

Certificate from Stiftung Seebüll Ada und Emil Nolde / Nolde Museum Seebüll, Neukirchen, dated 28 October 2024 to follow this lot. Reg.-Nr. Fr.A.3852. DKK 500,000 / € 67,000



83

83 ^{ARR}

EMIL NOLDE

b. Nolde 1867, d. Seebüll 1956

"Das Porträt einer Frau", 1921. Signed Nolde. Watercolour on paper. Visible size 46 x 33 cm.
Provenance: Private collection, Denmark. Acquired by the current owner's grandfather in either 1920s or 1930s. Thence by descent in the family.

Confirmation of Registration in the Stiftung Seebüll Ada und Emil Nolde and of inclusion in a Future Catalogue Raisonné of Watercolours and Drawings by Emil Nolde.

Certificate from Stiftung Seebüll Ada und Emil Nolde / Nolde Museum Seebüll, Neukirchen, dated 8 May 2024 to follow this lot. Reg.-Nr. Fr.A.3854. DKK 200,000 / € 27,000



84

84 ^{ARR}
SAMUEL JOENSEN-MIKINES
 b. Mykines 1906, d. Copenhagen 1979
 Rough sea, 1962. Signed S.J. Mikines
 62. Oil on canvas. 85 x 100 cm.
 DKK 30,000–40,000 / € 4,000–5,350

86 ^{ARR}
HARRY CARLSSON
 b. Copenhagen 1891, d. s.p. 1968
 "Rosenborg Have" (Rosenborg Garden),
 Copenhagen. Signed H. Carlsson 29.
 Oil on canvas. 80 x 90 cm.
Literature: S. Saabye: "Harry Carlsson – den
 glemte surrealist", 1982, no. 35.
Exhibited: Kunstnernes Efterårsudstilling,
 Copenhagen 1929. Label on the stretcher.
Provenance: Kirsten and Dres Jacobsgård,
 Copenhagen. From the artist.
Provenance: Private collection, Denmark.
 DKK 12,000–15,000 / € 1,600–2,000



86



85

85 ^{ARR}
WILLIAM SCHARFF
 b. Copenhagen 1886, d. s.p. 1959
 Pine forest. Signed William Scharff 1945. Oil on canvas. 173 x 283 cm.
Provenance: Acquired directly from the artist by the previous owner.
Label on the reverse a.o. with the text: "Indkøbt i 1940'erne af kunstneren,
 Professor Wiliam Scharff".
 DKK 40,000 / € 5,350



87

87 ^{ARR}
JENS SØNDERGAARD
 b. Øster Assels 1895, d. Skovshoved 1957
 Autumn landscape. Signed Jens Søndergaard 55; signed, titled and dated
 on the reverse. Oil on canvas. 78 x 100 cm.
 DKK 40,000–50,000 / € 5,350–6,700



88

88 EDVARD WEIE

b. Copenhagen 1879, d. Frederiksberg 1943

"Klipperne i brænding" ("En maler ser på motiv") (The rocks in the surf - A painter looking at his motif), Christiansø 1917. Signed E.W. Oil on canvas. 66 x 85 cm.

Literature: Leo Swane: "Edv. Weie", 1932, reproduced p. 30.

Literature: Tidskriftet "Danmark", 1940, reproduced p. 282.

Exhibited: Den Frie Udstilling, Copenhagen 1918, cat. no. 273.

Exhibited: Copenhagen, 1941.

Exhibited: "Edvard Weies Mindeudstilling", Statens Museum for Kunst (National Gallery of Denmark), Copenhagen, 1946, cat. no. 41.

Exhibited: "Edvard Weie", Kunstforeningen, Copenhagen, 1962, cat. no. 31.

Exhibited: "Edvard Weie. Poesiens natur", Kunstforeningen, Copenhagen 2015.

DKK 100,000–125,000 / € 13,500–17,000

89 GOTTFRED EICKHOFF

b. Frederiksberg 1902, d. Copenhagen 1982

"Kvinde" (Woman). Signed Eickhoff 1942. Bronze. H. 51 cm.

Literature: Haavard Rostrup: "Gottfred Eickhoff", Vor Tids Kunst 40, Copenhagen 1949, reproduced p. 41.

Literature: Anne Hald: "Gottfred Eickhoff. Dialog med billedhuggeren og tegneren", Copenhagen 1996, reproduced p. 104.

DKK 25,000–30,000 / € 3,350–4,000



89

90 ^{ARR}

ADAM FISCHER

b. Frederiksberg 1888, d. Ordrup 1968

"Eva" (Eve). Signed A. F. 39. Chamotte stoneware. H. 46 cm. W. 31 cm. D. 16 cm.

Exhibited: "Adam Fischer. Skulpturer", Fischer og Krarup, Copenhagen, March 1942, cat. no. 41.

Exhibited: "XXVI Biennale Internazionale d'Arte di Venezia", 1954, cat. no. 330 (label on the reverse).

Exhibited: "København/Paris/Retur. Omkring Ellen og Adam Fischer", Statens Museum for Kunst (National Gallery of Denmark) and Randers Kunstmuseum, April - August 1982, cat. no. 111. Mentioned in the catalogue as the only specimen.

Provenance: By descent in the artist's family.

DKK 20,000–25,000 / € 2,700–3,350



90



91

91 ^{ARR}

J. F. WILLUMSEN

b. Copenhagen 1863, d. Cannes 1958

"En Valgdag i Københavns 5. Kreds" (An Election Day in Copenhagen's Fifth District). Signed in the print J. F. Willumsen Copenhagen 21 Janvier 1890 and in pencil J. F. Willumsen [presumably] 1895. Aquatint, etching and roulette. Printed in black and colours at once with a cut out copper plate. 27 x 38 cm.

Literature: Sigurd Schultz: "Willumsens grafik", Copenhagen 1961, no. 16.

Literature: Sigurd Schultz: "J.F. Willumsen. En fortolkning af hans personlighed og idéerne i hans livsværk", Copenhagen 1948, reproduced p. 38.

Literature: J. F. Willumsen: "Mine Erindringer fortalt til Ernst Mentze", Copenhagen 1953, reproduced and mentioned p. 59.

Provenance: The graphic artist Povl Christensen (1909–1977). Thence by descent in his family.

Printed on two occasions in a total of 16 copies. The work is an icon within Danish graphics and is now regarded as one of J. F. Willumsen's rarest graphic sheets.

DKK 15,000–20,000 / € 2,000–2,700

92 ^{ARR}

WILLIAM SCHARFF

b. Copenhagen 1886, d. s.p. 1959

Morten på Tisvilde strand (Morten on Tisvilde beach). Signed William Scharff. Study for Pine forest on the reverse. Oil on canvas. 100 x 125 cm.

DKK 30,000 / € 4,000



92



93

93 ^{ARR}

WILLIAM SCHARFF

b. Copenhagen 1886, d. s.p. 1959

Girls on the beach, Tisvilde. Signed William Scharff 1932. Oil on canvas. 223 x 386 cm. Unframed.

DKK 250,000–300,000 / € 33,500–40,000



94

94 ^{ARR}

EJLER BILLE

b. Odder 1910, d. Ørby 2004

Untitled, Haute de Cagnes 1947. Signed and dated on the reverse. Oil on canvas. 85 x 60 cm.

Exhibited: Anneberg 1968, cat. no. 4.

DKK 300,000 / € 40,000



95

95 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Mennesker mødes" (People meet), 1952. Signed, titled and dated on the reverse. Oil on masonite. 64 x 49 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London 1968, no. 720, reproduced p. 395.

Literature: "Asger Jorn Billedfortegnelse (Studio Book)", 1961, no. 54.

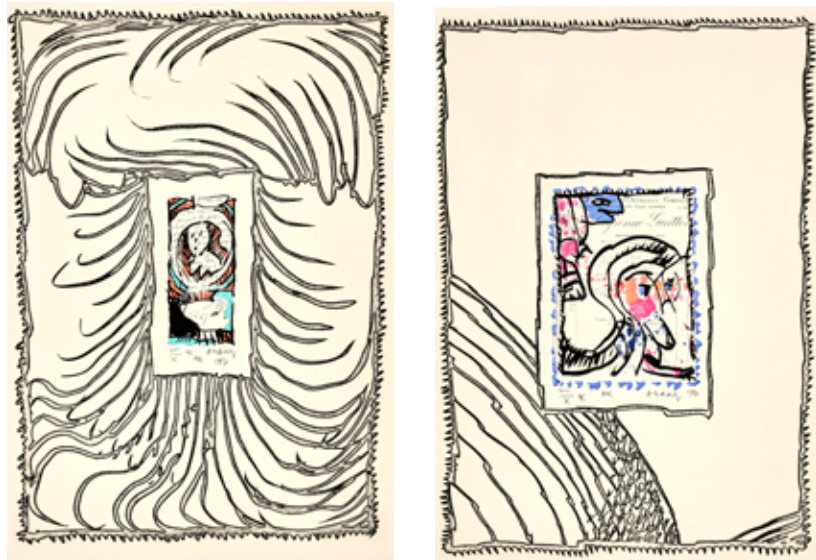
Provenance: Axel Jepsen, Silkeborg. Acquired directly from the artist.

Provenance: Arne Skibsted, Silkeborg.

Provenance: S. Årkrog, Aarhus.

Provenance: Private collection, Denmark.

DKK 400,000 / € 53,500



96

96^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"ABC de Correspondance 1,2,3,4,5". Signed Alechinsky 1987, VIII/X HC. Published by Galerie Daniel Lelong, Paris. Printed by Piero Crommelynck, Paris. Etchings and aquatints in the margins and lithographs in colours in the center, on Arches paper. Sheet size 76 x 53 cm. (5) *Literature: Litos Perpetra Pierre Alechinsky, 1989/1990, no. 88, reproduced p. 79.*

Literature: Alechinsky, Travaux d'impression, p. 195. DKK 35,000–50,000 / € 4,700–6,700



97

97^{ARR}

CARL-HENNING PEDERSEN

b. Copenhagen 1913, d. s.p. 2007

"Det Gule Hav" (The Yellow Ocean), 1979/1985. Signed chp 1979; signed, titled and dated on the reverse. Oil on canvas. 60 x 70 cm.

DKK 100,000–125,000 / € 13,500–17,000

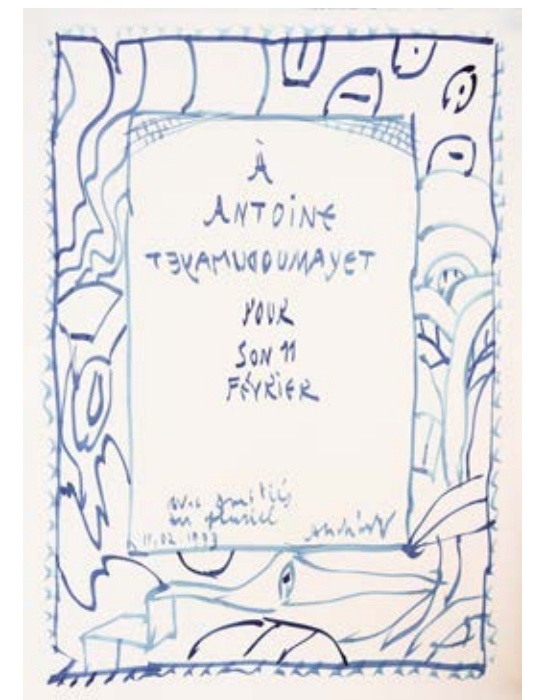
98^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"À Antoine Dumayet pour son 11 février". Signed Alechinsky 11-02.1993 avec amitiés du pluriel. Watercolour on paper. 63 x 45 cm. Unframed.

DKK 30,000 / € 4,000



98



99

99^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Figure composition. Signed Jorn 50. Oil on cardboard. 25 x 20 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London 1968, no. 630, reproduced p. 386.

Provenance: P.V. Glob, Copenhagen. Acquired directly from the artist.

Provenance: Private collection, Denmark. DKK 125,000 / € 17,000



100

100^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"La blonde et la brune. Familiebillede" (The blonde and the brunette. Family picture), Surèsnes 1950. Signed, titled and dated on the reverse. Oil on panel. 75 x 61 cm. Unframed. Older frame enclosed.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953, London 1968, no. 669, titled here "The fair one and the dark one", reproduced p. 390.

Literature: Asger Jorn Billedfortegnelse (Studio Book), 1961, no. 26.

Provenance: Previously in the collection of Frode Folkvang, Holstebro.

Provenance: Private collection, Denmark. DKK 400,000-500,000 / € 53,500-67,000



101

101 ^{ARR}

HENRY HEERUP

b. Copenhagen 1907, d. s.p. 1993

Landscape with snail, house and water tower. Signed Heerup 60. Oil on masonite. 45 x 92 cm.

DKK 50,000–60,000 / € 6,700–8,050



102

102 ^{ARR}

HENRY HEERUP

b. Copenhagen 1907, d. s.p. 1993

"Favntaget" (The Embrace). Signed Heerup 1975. Oil on masonite. 40 x 51 cm.

DKK 30,000–40,000 / € 4,000–5,350



103

103 ^{ARR}

HENRY HEERUP

b. Copenhagen 1907, d. s.p. 1993

Rural life. Signed Heerup 79. Oil on wooden board. 100 x 100 cm. Unframed.

Provenance: Private collection, Denmark. Acquired directly from the artist.

Provenance: Bruun Rasmussen Auctioneers, auction 700, Copenhagen October 2001, cat. no. 48.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 75,000–100,000 / € 10,000–13,500

104 ^{ARR}

REINHOUD D'HAESE

b. Geraadsbergen 1928, d. Paris 2007

"En proie à de cruelles hésitations à propos de différentes choses" (Having cruel hesitations about various things), Mausanne-les-Alpilles 1993. Brass. 58 x 40 x 23 cm.

Literature: "Reinoud. Catalogue raisonné. Tome 5 – Sculptures 1993–2000, Éditions Gallimard, 2012, no. 2011, reproduced p. 44.

Exhibited: "Reinoud – Sculptures Encrages Gravures", Galerie Lea Gredt, Luxembourg 1996. DKK 50,000 / € 6,700



104



105

105 ^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"ABAT-JOUR" (Lampshade), New York 1978. Signed Alechinsky; signed, titled and dated on the reverse. Acrylic on paper laid down on canvas. 100 x 154 cm.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

DKK 800,000 / € 105,000



106

106 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled. Signed A. Jorn 71 with dedication. Watercolour and gouache on paper. Sheet size 26 x 18 cm.

Provenance: The work is registered in the archive of Museum Jorn, Silkeborg.

Provenance: Clausens Kunsthandel, Copenhagen, acquired here by the current owner.

Provenance: Formerly in the collection of photographer Poul Pedersen.

DKK 50,000–60,000 / € 6,700–8,050



107

107 ^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

"Brunt og blå" (Brown and blue), 1956. Signed and dated on the reverse. Oil on canvas. 70 x 100 cm.

Literature: "Egill Jacobsen 1. Malerier 1928–65", Copenhagen 1980, no. 1956/16.

Exhibited: Århus-Udstillingen 1956.

Exhibited: "Egill Jacobsen. Retrospektiv udstilling", Charlottenborg, Copenhagen 1960, cat. no. 112.

Provenance: Frode Folkvang, Holstebro.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

DKK 250,000–300,000 / € 33,500–40,000



108

108 ^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"La Grande Baigneuse", 1982. Signed, titled and dated on the reverse. Oil on canvas. 55 x 46 cm.

DKK 80,000–100,000 / € 10,500–13,500



109

109 ^{ARR}

CARL-HENNING PEDERSEN

b. Copenhagen 1913, d. s.p. 2007

"Profusion". Signed chp 79. Oil on canvas. 82 x 98 cm.

Provenance: Galerie Ariel, Paris (no. 9289)

DKK 150,000–175,000 / € 20,000–23,500



110

110 ^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

Untitled, 1955. Signed and dated on the reverse.

Oil on canvas. 46 x 65 cm.

DKK 125,000–150,000 / € 17,000–20,000



111

111 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, Hjørnø, 1948. Signed Jorn. Oil on canvas. 50 x 61 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930–1953", London 1968, no. 577, reproduced p. 380.

Provenance: Børge Munch Nielsen, Copenhagen.

Provenance: Private collection, Denmark.

Jorn spent the summer of 1948 together with some of his fellow artists, including Ejler Bille and Egill Jacobsen, on the small island of Hjørnø in Horsens Fjord. However, much of the visual content that absorbed him came from his trip to Djerba in Tunisia, from which he had just returned. With his light and immediate expression, several of the figure compositions from this period manifest a restless energy that demonstrates the potent creative field in which Jorn found himself – not just in relation to his own artistic maturation, but also as one of the key international figures in the establishment of CoBrA.

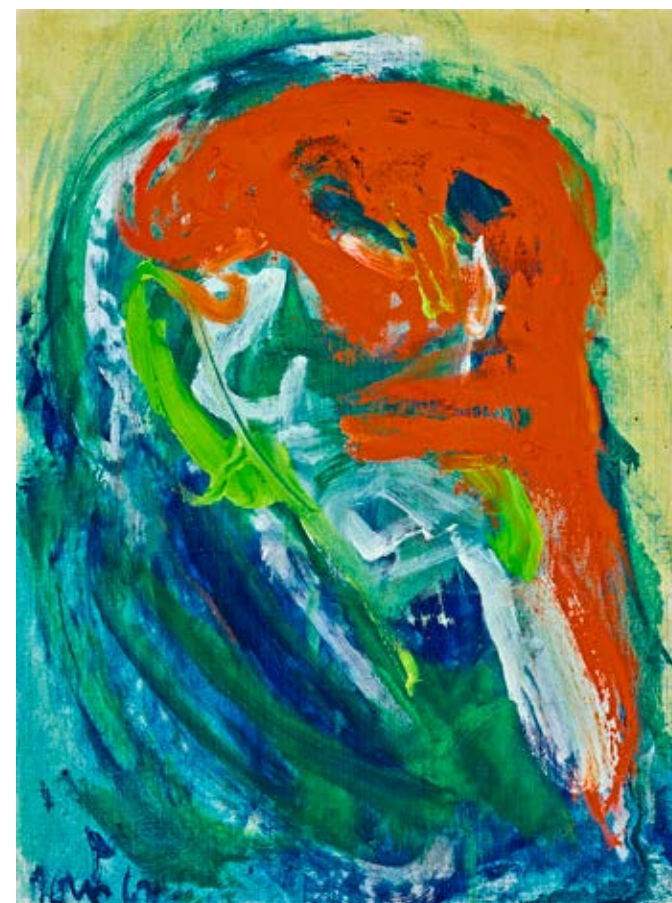
DKK 450,000–500,000 / € 60,500–67,000



112

112 ^{ARR}
EGILL JACOBSEN
 b. Copenhagen 1910, d. s.p. 1998

Yellow mask, 1974. Signed and dated on the reverse. Oil on canvas.
 100 x 73 cm. DKK 150,000–200,000 / € 20,000–27,000



113

113 ^{ARR}
ASGER JORN
 b. Vejrum 1914, d. Århus 1973

"Testarossa". Signed Jorn 63; signed and dated on the reverse. Asger J. Oil on canvas. 51 x 39 cm.
Literature: Guy Atkins: "Asger Jorn. The crucial years: 1954-1964", London 1977, no. 1553, reproduced p. 374.
 DKK 250,000 / € 33,500

114 ^{ARR}
KAREL APPEL
 b. Amsterdam 1921, d. Zürich 2006

Untitled, 1973. Signed Appel 73. Oil and acrylic on paper laid down on board. 48 x 77 cm.
Exhibited: WOPART, Lugano, Switzerland, 14-17 September 2017.
Provenance: Galleria d'Arte Spagnoli, Florence.
Provenance: Private collection, Switzerland. Copy of certificate from H. de Visser, Karel Appel Foundation, dated 27 May 2015, to follow this lot.
 DKK 150,000–175,000 / € 20,000–23,500



114



115

115 ^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

"Landskab" (Landscape), 1982. Signed, titled and dated on the reverse. Oil on canvas. 42 x 65 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 3. Paintings 1980-1999", Copenhagen 2011, reproduced p. 69.

Provenance: Doctor Nüchel Petersen, Copenhagen. Acquired directly from the artist.

Provenance: Bruun Rasmussen Auctioneers, auction 846, Copenhagen 4 March 2014, cat. no. 667.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 75,000-100,000 / € 10,000-13,500



116

116 ^{ARR}

KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

"Red Personnage", 1975. Signed Appel; titled and dated on the reverse. Acrylic on paper laid down on canvas. 57 x 76 cm.

DKK 100,000-125,000 / € 13,500-17,000



117

117 ^{ARR}

LUCEBERT

b. Amsterdam 1924, d. Alkmaar 1994

"Kroonprins" (Crown prince), 1993. Unsigned. Oil on canvas. 200 x 150 cm.

Provenance: Galerie Moderne, Silkeborg.

DKK 150,000–200,000 / € 20,000–27,000



118

118 ^{ARR}

LUCEBERT

b. Amsterdam 1924, d. Alkmaar 1994

"De Bedilalgeest" (The mind of the beggar). Signed Lucebert 88. Oil on canvas. 100 x 80 cm.

Provenance: Private collection, Belgium.

DKK 50,000–60,000 / € 6,700–8,050

119 ^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"Couple à l'oiseau" (Couple with bird), 1993. Signed Corneille, II/IV. Polychrome decorated. Wood. Four parts. Overall 214 x 224 x 115 cm.

Exhibited: "Into the pink", Artrust SA, Switzerland 1 April–29 July 2019.

Provenance: Private collection, Switzerland.

DKK 50,000–60,000 / € 6,700–8,050



119



120

120^{ARR}
SERGE POLIAKOFF

b. Moskva 1900, d. Paris 1969

Untitled, 1938. Signed Serge Poliakoff. Gouache on paper. Visible size 21 x 29 cm.

The work has been examined by Alexis and Thaddée Poliakoff, Paris January 2025. Will be included in volume 6 of the artist's catalogue raisonné.

Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050

121^{ARR}
LYNN CHADWICK

b. London 1914, d. Lypiatt Park 2003

"Cloaked Figure II". Stamped C 77, 744 S, 3/8.

Bronze partially polished. H. 24 cm.

Literature: Dennis Farr & Eva Chadwick: "Lynn Chadwick Sculptor. With a Complete Illustrated Catalogue 1947-1988", Oxford 1990, no. 744 S, reproduced p. 286.

Provenance: Court Gallery, Copenhagen. Acquired by a former owner in 1982.

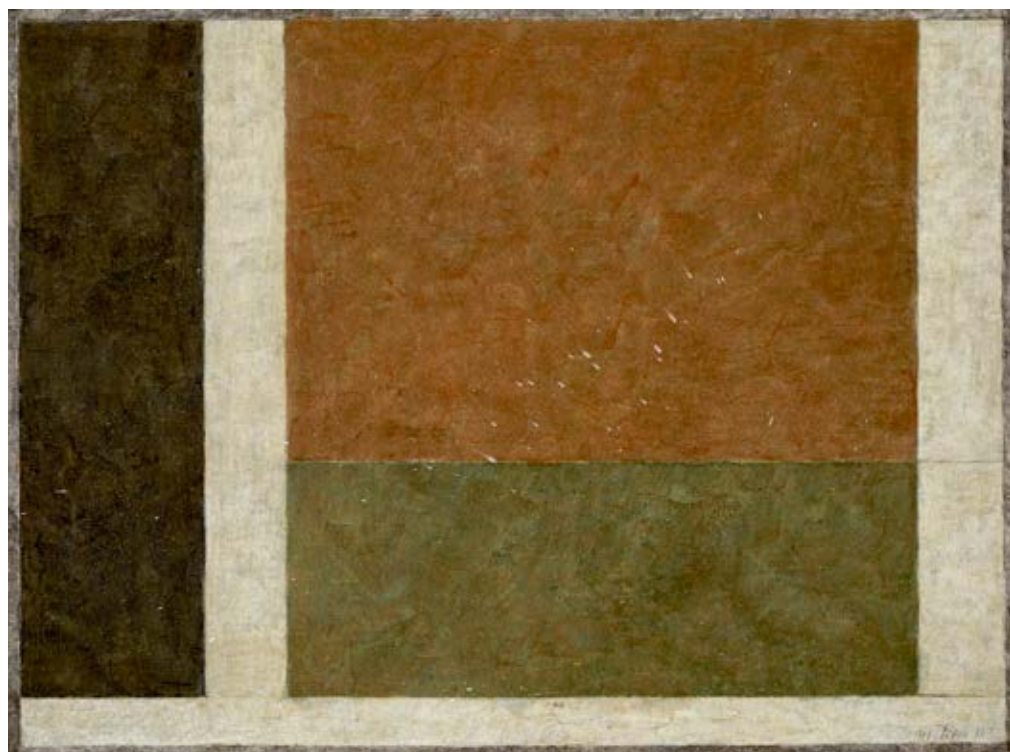
Provenance: Private collection, Denmark.

DKK 200,000–225,000 / € 27,000–30,000



121





122

122 ^{ARR}

JEAN-PIERRE PINCEMIN

b. Paris 1944, d. Arcueil 2005

Untitled, No. 52. Signed Pincemin 1981. Oil on canvas. 47 x 60 cm.

Jean-Pierre Pincemin was one of the leading French artists of his generation. Until the age of 23, he worked as a factory metal turner. He gave up this job to pursue his great passion and urge to create. Hence, Pincemin emerged in the late 1960s as an influential member of the Supports/Surfaces movement, who took an interest in materiality and investigating the full spectrum of the pictorial field.

Pincemin left the group in 1974 and returned to the more classical painterly tools of the easel and the paintbrush. With these tools he continued to explore the harmony and contrasts of colour in his work, demonstrating his quest for a geometric organisation determined by chromatic values.

DKK 30,000–40,000 / € 4,000–5,350



123

123 ^{ARR}

ANDRÉ MARFAING

b. Toulouse 1925, d. Paris 1987

Untitled. Signed Marfaing 74. On the reverse dedication: "Pour Mogens". The dedication is for the Danish painter Mogens Andersen who was a good friend of Marfaing. Oil on canvas. 92 x 73 cm.

Provenance: The Danish painter Mogens Andersen. Gift from the artist.

Provenance: Private collection, Denmark. Gift from Mogens Andersen.

DKK 300,000–400,000 / € 40,000–53,500



124

124 ^{ARR}

MAURICE ESTÈVE

b. Culan, Cher 1904, d. s.p. 2001

Untitled. Signed Estève 87. Watercolour on paper.
Sheet size 49 x 56 cm.

DKK 75,000–100,000 / € 10,000–13,500



125

126 ^{ARR}

GÜNTHER FÖRG

b. Füssen 1952, d. Freiburg 2013

Vase. Signed Förg 96. Stamped Tommerup Keramisk Værksted, 885–1-2. Polychrome decorated earthenware. H. 41 cm.

This work is recorded in the archive of the Estate Günther Förg as No. WVF.96.S.1229.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

DKK 30,000–40,000 / € 4,000–5,350

125 ^{ARR}

GÜNTHER FÖRG

b. Füssen 1952, d. Freiburg 2013

Vase. Signed Förg 96; Tommerup Keramisk Værksted, 885–12-1. Polychrome glazed earthenware. H. 47 cm.

This work is recorded in the archive of the Estate Günther Förg as No. WVF.96.S.1228.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

DKK 40,000–50,000 / € 5,350–6,700



126

127 ^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

"Træ" (Tree), 1983. Signed, titled and dated on the reverse.
Oil on canvas. 150 x 200 cm.

Provenance: Private collection, Denmark. Acquired directly from the artist. Not previously offered for sale.

The painting will be included in the appendix of the future third and final volume of Ane Hejlskov Larsen's catalogue raisonné of Per Kirkeby's works, covering the period 1990-2018.

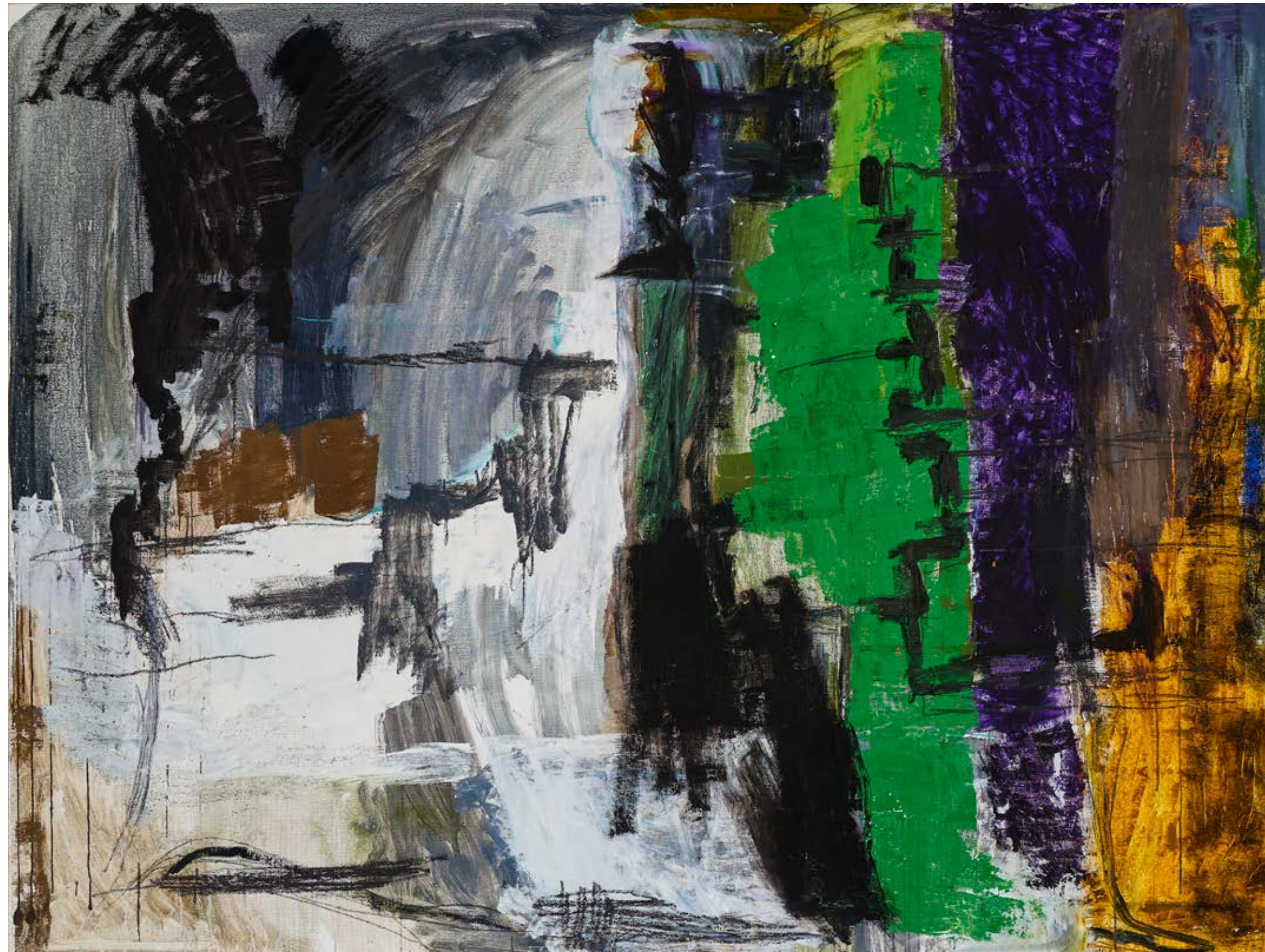
The tree has always been seen as a symbol of the life cycle from birth to death, the endless changing of the seasons, and an axis that connects earth to sky; deeply rooted in Western mythology, religion, and culture. For Per Kirkeby, the tree is a recurring motif, its roots stretching back to the German Romantic period. But Kirkeby is not a landscape painter; he is a painter of nature, digging deeply into the material while engaging with broader perspectives. His work captures the sensations of the moment, the feelings, as well as the larger structures and stories that unfold within the frame of the canvas.

According to Ane Hejlskov Larsen, Per Kirkeby's paintings are marked by ambiguity. At first glance, they may seem abstract, but there will always be a hint of something recognizable – in the form of figures, colour, or, at the very least, an entry through the title.

This also holds true for the work "Træ" (Tree) from 1983, which we are pleased to offer at this auction. Interpretation, of course, is subjective, but slowly the motif reveals itself, and the world opens up to the viewer. The most dominant feature is the glowing green figure placed to the left of the center, pulling the visual memory toward the beech forests of Denmark's Golden Age. The figure becomes a comforting and recurring anchor, from which the eye can explore further. The tree's trunk is represented by solid brown color elements – a rhythmic foundation constantly challenged by more complex arrangements. Vibrant, warm orange-brown flames flow along the right edge, while cooler tones of white, ice blue, and dark grey create an inviting passage into the image.

The surface of the painting is structured from multiple perspectives and spaces, where we are both immersed in the natural experience, yet also distanced as observers.

DKK 1,000,000–1,200,000 / € 135,000–160,000



127



128

128 ^{ARR}

CELIA PAUL

b. Trivandrum, India 1959

"Little Head of My Mother", 2004. Signed and dated on the reverse. Inscribed C. Paul No. 29 on the stretcher. Oil on canvas. 30.5 x 30.5 cm.

Provenance: Marlborough Fine Art, London.

DKK 50,000–60,000 / € 6,700–8,050



129

129 ^{ARR}

CELIA PAUL

b. Trivandrum, India 1959

"My Mother and the Window", 2007. Signed and dated on the reverse. Oil on canvas. 51 x 101.5 cm.
Exhibited: Corner, Copenhagen 2009.

Provenance: Marlborough Fine Art, London.

DKK 100,000–125,000 / € 13,500–17,000



130

130^{ARR}

ANTONIO SAURA

b. Huesca 1930, d. Cuenca 1998

"Auto de fe". Signed Saura 85. Oil and lacquer paint on bookcover laid down on board. 30 x 53 cm.

Provenance: Galerie Stadler, Paris. Label on the reverse.

Provenance: Galerie Moderne, Silkeborg.

Provenance: Private collection, Denmark.

DKK 40,000–50,000 / € 5,350–6,700



131

131^{ARR}

ANDRÉ MARFAING

b. Toulouse 1925, d. Paris 1987

Untitled. Signed Marfaing 68. On the stretcher inscribed août 68.32. Stamp on the stretcher: Photo Ch. Marfaing, Paris V. - Photo D.7. Oil on canvas. 89 x 116 cm.

Provenance: Galerie Ariel, Paris. Inscribed on the stretcher Ariel 5508.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 400,000–500,000 / € 53,500–67,000

132 ^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Tête géométrique" (1956). Signed Picasso, 10/20. Repoussé (embossed) silver plate. Executed by Francois & Pierre Hugo, 1967. Stamped with hallmark and numbered 1442 3232 on the lower reverse rim. Diam. 35 cm.

Copy of certificate from Pierre Hugo, Aix-en-Provence, 10 June 2007.

Literature: Bloch III 104; Ramié 344 (ceramic version).

Provenance: Private collection, France.

Provenance: Private collection, Denmark. DKK 175,000–300,000 / € 23,500–40,000



132

133 ^{ARR}

KIKI KOGELNIK

b. Bleiburg, Østrig 1935, d. Wien 1997

From the "Balloon Heads" series, 1996. Polychrome glass sculpture. Signed K.K. 3/10. H. 69 cm.

Provenance: Berengo, Venice. Acquired here by the current owner.

DKK 150,000–175,000 / € 20,000–23,500



133



134

**134
PAUL JENKINS**

b. Kansas City 1923, d. New York 2012

"Phenomdena temple head", NY 1985. Signed Paul Jenkins; signed, titled and dated on the reverse. Oil and acrylic on canvas. 41 x 33 cm.
DKK 30,000 / € 4,000

**135
WILLIAM JOSEPH ANASTASI**

b. Philadelphia, USA 1933, d. 2023

"Beatrix Ost x Ludwig Kuttner", 10.06.04. Signed W. Anastasi. (103>T5>G55). Pencil on paper. Sheet size 19 x 28 cm.
DKK 18,000–25,000 / € 2,400–3,350



135



136

**136^{ARR}
JAN VOSS**

b. Hamburg 1936

"Rêve d'un calligraphe", 1985. Signed Voss 85; signed, titled and dated on the reverse. Oil on paper laid down on canvas. 72 x 100 cm.
DKK 50,000–60,000 / € 6,700–8,050

**137
WILLIAM JOSEPH ANASTASI**

b. Philadelphia, USA 1933, d. 2023

Untitled. Signed W. Anastasi 96. Coloured crayon on paper. Sheet size 26 x 32 cm.
DKK 20,000–30,000 / € 2,700–4,000



137



138

138^{ARR}

WALTER HENRY WILLIAMS

b. Brooklyn, New York 1920, d. Copenhagen 1998

"Back Porch". Signed W.W. 56; titled on an exhibition label at the reverse. Oil and sand on masonite. 86 x 73 cm.
Provenance: Danish private collection. Given to the current owner's family in the mid/late 1950s.

Walter Henry Williams Jr. grew up in New York, but moved to Denmark in 1956 and married the ceramist Marlena Jacobsen. Williams' mother was born in the former Danish colonies of the Virgin Islands, and he had heard stories from Denmark throughout his upbringing.

The new impressions meant a drastic change in his world of subjects, which changed from urban scenarios to open landscapes often with symbolic elements.

From 1958-1972 Williams returned to the United States, but traveled extensively and exhibited around the world - until he became a Danish citizen in 1973. His works are represented in several private collections and major museums, including the Smithsonian and the Whitney Museum of Art.

DKK 125,000-150,000 / € 17,000-20,000



139

139^{ARR}

ROBERTO MATTA

b. Santiago de Chile 1911, d. Civitavecchia, Italy 2002

"L'hotesse du Commissariat" (The hostess of the police station), 1960.
Unsigned. Oil on canvas. 65 x 74 cm.

Certificate from Archives de l'oeuvre de Matta, dated 23 November 2023, to follow this lot.

Provenance: Iolas Gallery, New York.

Provenance: Court Gallery, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 175,000-300,000 / € 23,500-40,000



140

140 ^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Carnaval", 1967. Signed Picasso, 130/160.
28.1.67. Lino cut in colours. Visible size
69 x 55 cm.

Literature: Bloch 1242. Baer 1852.

DKK 50,000–75,000 / € 6,700–10,000

141 ^{ARR}

MARC CHAGALL

b. Vitebsk 1887, d. St. Paul de Vence 1985

"Le bouquet a l'arc-en-ciel", 1975. Signed
Marc Chagall, 37/50. Lithograph in colours.
Sheet size 53 x 43 cm.

Literature: Mourlot 742.

DKK 40,000 / € 5,350



141



142

142 ^{ARR}

MARC CHAGALL

b. Vitebsk 1887, d. St. Paul de Vence 1985

"Les Coquelicots". Signed Marc Chagall, 121/400.
Lithograph in colours. Sheet size 64.5 x 48 cm.

Literature: Charles Sorlier CS 2.

DKK 75,000 / € 10,000



143

143 ^{ARR}

WALASSE TING

b. Shanghai 1929, d. New York 2010

Woman's portrait. Signed with the artist's red stamp.
Indian ink on paper. Visible size 58 x 42 cm.

DKK 35,000–45,000 / € 4,700–6,050



144

144 ^{ARR}

DANIEL SPOERRI

b. Galati, Roumania 1930

"Good Year for the Mechanical Bride", 1976. Assemblage. 136 x 86 cm.

Literature: Mikael Wivel: "Passion. Birthe og Niels Rokkedals samling", Hjørring, Denmark, 2003, reproduced p. 113.

Exhibited: "Dødsspringet", Charlottenborg, Copenhagen 1976, p. 51.

Exhibited: "Passion. Birthe og Niels Rokkedals samling", Vendsyssel Kunstmuseum and Sophienholm, Lyngby, Denmark 2003.

Provenance: "International Nutidskunst", Kunsthallen Kunstauktioner, auction 474, Copenhagen 3 December 1996, cat. no. 126, reproduced p. 29.

Provenance: The collection of Birthe and Niels Rokkedal, Copenhagen.

DKK 50,000–75,000 / € 6,700–10,000



145

145 ^{ARR}

BENGT LINDSTRÖM

b. Storsjökapell 1925, d. Sundsvall 2008

Figure in green and yellow. Signed Lindström. Oil on canvas. 54 x 65 cm.

Provenance: Private collection, Belgium.

DKK 35,000–40,000 / € 4,700–5,350



146

146 ^{ARR}

FERNANDEZ ARMAN

b. Nice 1928, d. New York 2005

“Ukulele”, 2002. Signed Arman, 83/99. Polished bronze. H. 30 cm. W. 54 cm. D. 29 cm.

Literature: Durand-Ruel & Moreau 34.

DKK 30,000–40,000 / € 4,000–5,350



147

147 ^{ARR}

BENGT LINDSTRÖM

b. Storsjökapell 1925, d. Sundsvall 2008

Untitled. Signed Lindström. Inscribed on the reverse "Germany". Oil on canvas. 200 x 190 cm.

Provenance: Private collection, Belgium.

DKK 200,000 / € 27,000



148

148 ^{ARR}

CATHRINE RABEN DAVIDSEN

b. Copenhagen 1972

"The Fortune Tellers". Signed CRD 08. Acrylic, gouache and crayon on paper collage. Sheet size 200 x 200 cm.

Exhibited: "White Ink", Horsens Kunstmuseum, 2008.

Provenance: Private collection, Denmark.

DKK 200,000 / € 27,000



149

149 ^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Pale Male Tale", 2013. Signed, titled and dated on the reverse. Oil on canvas. 165 x 155 cm. Unframed.

Provenance: Nils Stærk, Copenhagen.

DKK 300,000–400,000 / € 40,000–53,500



150

150 ^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Amatør (III)" (Amateur (III)), 2008. Inscribed Michael Kvium, Nr. 4/12. Partially painted bronze. 42 x 40 x 20 cm.

Provenance: Galleri Franz Pedersen, Horsens.

DKK 150,000–175,000 / € 20,000–23,500

151 ^{ARR}

MARTIN BIGUM

b. Copenhagen 1966

"The Killing", 1996. Signed, titled and dated on the reverse. Oil on canvas. 180 x 140 cm. Unframed.

Literature: In his upcoming art book, which will be published at the end of 2025, Bigum writes about this work: "In 1995, I had been revolving for several weeks around an old painting that hung inside Enghave Antik, Vesterbro. Every time I passed the store I couldn't help but stop, shadow with my hand and look into it. One summer day I bought it for DKK 500. The painting strangely hit many sore spots in me. An magpie pecks a mouse under a tree late winter afternoon. The picture measures 35 x 35 cm, is from 1908, and was painted by a G. Mølck. I was very happy with the picture and its symbolist character triggered something in me. It got the place of honour at home, just above my writing and drawing table. Since in the following six months I wrote a lot on my second collection of poems, and therefore found myself at the table a lot, it was precisely the painting that I looked directly at when I straightened up. It must have inspired subconsciously, because one day a few months later, was the sketch for this painting, which when it was finished painting was titled The Killing. The remarkable thing is that it was only much later that I realized that the small painting had actually laid the foundation stone for my own painting. It's not because I'm not awake, but the inspiration simply came in sideways and unconsciously. Where the story in the old painting differs from that in mine, you as a reader and viewer must decide. Perhaps the painting is inspired by the rawness I now began to experience existed in the art world. These were some very rough years, those nineties, because all the budding young artists of my generation could sense that it was possible to walk completely new untrodden paths in art. Cost what it would."

Literature: Reproduced on the artist's webpage www.martinbigum.dk under the series "Millennium".

Provenance: Nils Stærk, Copenhagen.

Provenance: Private collection, Denmark.

DKK 150,000–200,000 / € 20,000–27,000



151



152

152 ARR
CAMERON RUDD

b. Australia 1973

"Splash", 2019. Signed, titled and dated on the reverse. Oil on canvas laid down on panel. 150 x 120 cm. Unframed.

Provenance: Galleri Franz Pedersen, Horsens.

Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



153

153
ANETTE HARBOE FLENSBURG

b. Kolding 1961

Untitled, 2006. Signed and dated on the reverse. Oil on canvas. 80 x 130 cm. Unframed.

Literature: Similar work with the title "House of Red", depicted on the artist's homepage.

Provenance: Galerie Møller Witt, Århus.

DKK 100,000–125,000 / € 13,500–17,000



154

154 ARR

KNUD ODDE

b. Frøslev, Stevns 1955

Untitled. Signed Knud Odde 1998-02 and 2002. Mixed media on paper laid down on board. Visible size 177 x 170 cm.
DKK 40,000-50,000 / € 5,350-6,700



155

155 ARR

KATHRINE ÆRTEBJERG

b. Sorø 1969

Untitled, 2017. Signed and dated on the reverse. Oil on canvas. 60 x 50 cm.

DKK 40,000–50,000 / € 5,350–6,700



156

156 ARR

FREDERIK NÆBLERØD

b. 1988

Two faced figure. Unsigned. Red-glazed ceramic. 42 x 44 x 37 cm.

DKK 40,000–50,000 / € 5,350–6,700



157

157 ^{ARR}

ANETTE HARBOE FLENSBURG

b. Kolding 1961

"House of paper", 2014-2015. Signed and dated on the reverse. Oil on canvas. 75 x 90 cm. Unframed.

Provenance: Galleri Andersson/Sandström, Stockholm.

DKK 80,000–100,000 / € 10,500–13,500



158

158 ^{ARR}

OLAFUR ELIASSON

b. Copenhagen 1967

Three versions of "Negative Quasi Brick", 2003. All stamped "Neg Quasi Brick OE" with numbering. Edition 102. Stainless steel. Mirrored on the inside. 37 x 41 x 42 cm. (3)

Literature: "Olafur Eliasson: Your Lighthouse. Works with Light 1991-2004", exhibition catalog, Kunstmuseum Wolfsburg, Germany 2004, no. 129 (other examples from the edition illustrated in colour, p. 165).

Literature: Anna Engberg Pedersen (ed.): "Studio Olafur Eliasson: An Encyclopedia", Taschen, Cologne 2008, detail of another example in the edition illustrated in colour, p. 342; installation view of other examples in the edition illustrated in colour, p. 343.

Literature: <https://olafureliasson.net/artwork/negative-quasi-brick-2003/>

Provenance: neugerriemschneider, Berlin.

Provenance: Private collection, Denmark.

DKK 40,000–50,000 / € 5,350–6,700



159

159 ^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Indviklet billede" (Complicated painting), 1994. Signed, titled and dated on the reverse. Oil on canvas. 160 x 175 cm. Unframed.

Exhibited: "X/Y - Identitet och position inom nordisk samtidskonst", Turun Taidemuseo - Åbo Konstmuseum, Finland 29 July-25 September 1994, cat. no. 12.

Exhibited: "X/Y - Identity and Position in Contemporary Nordic Art", Oulu Art Museum, Finland, 15 January-5 March 1995, cat. no. 12.

Provenance: Private collection, Sweden. DKK 300,000-400,000 / € 40,000-53,500



160

160 ^{ARR}

PETER MARTENSEN

b. Odense 1953

"Luft" (Air), 2003. Signed, titled and dated on the reverse. Oil on canvas. 60 x 80 cm. Unframed.

DKK 30,000-40,000 / € 4,000-5,350

161 ^{ARR}

MICHAEL KVIUM

b. Horsens 1955

Untitled (Fool No. 0), 1992. Signed and dated on the reverse. Attested (24/3-2003) on the stretcher by Franz Pedersen as the first "Fools" painting by the artist. Oil on canvas. 30 x 30 cm. Enclosed exhibition catalogue "Michael Kvium in China". (2) *Literature: "Michael Kvium. Fools. 1991-2003", Galleri Franz Pedersens Forlag 2004, reproduced p. 5.*

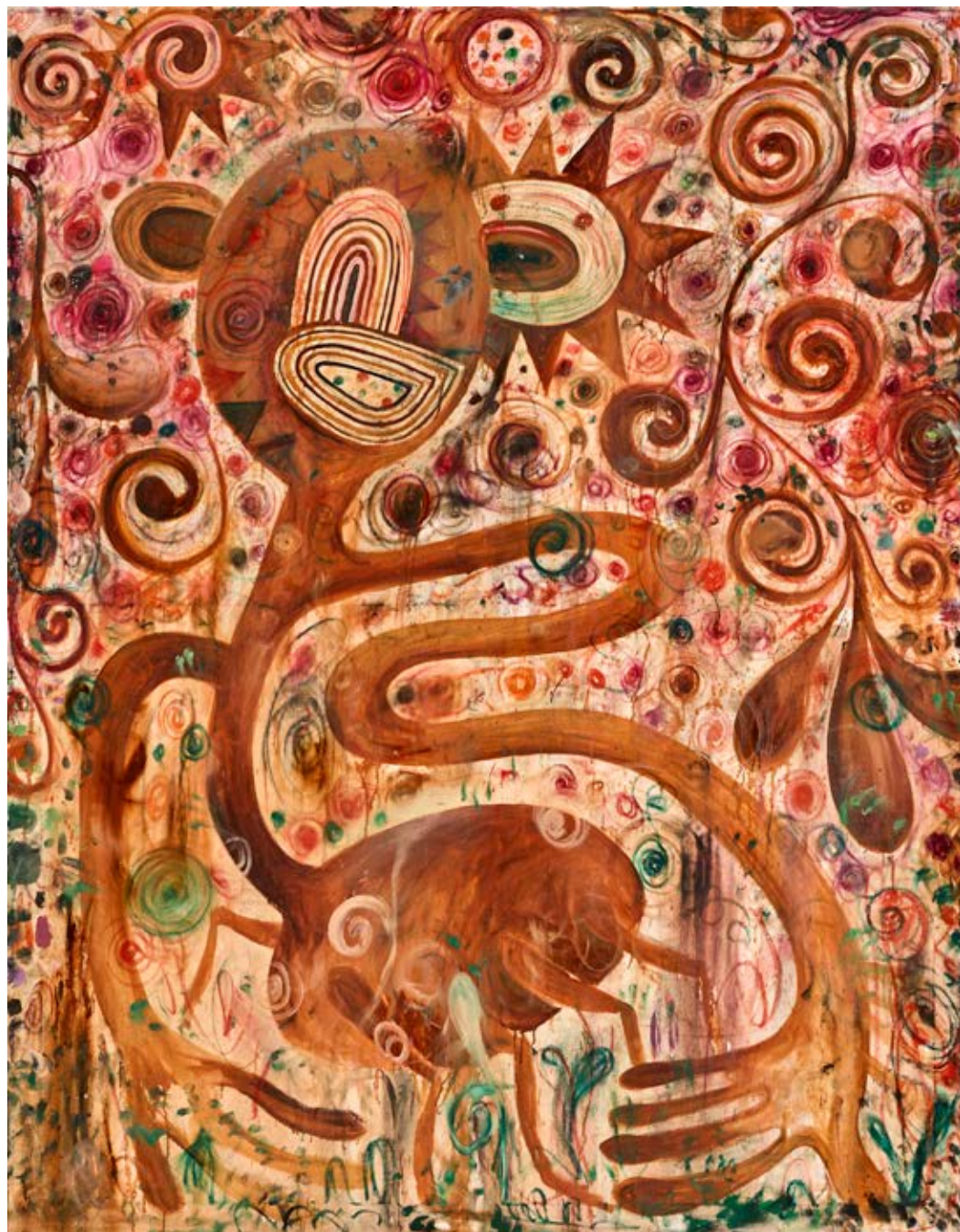
Exhibited: "Michael Kvium in China", Guan-shanyue Art Museum, China 2008, reproduced full page in the exhibition catalogue.

Provenance: Private collection, Denmark.

DKK 80,000-100,000 / € 10,500-13,500



161



162

162^{ARR}

ANDERS BRINCH

b. Copenhagen 1971

"Cockroach", 2016. Signed, titled and dated on the reverse.

Oil on canvas. 210 x 164 cm. Unframed.

Provenance: Hans Alf Gallery, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 40,000 / € 5,350



163

163^{ARR}

CHRISTIAN LEMMERZ

b. Karlsruhe 1959

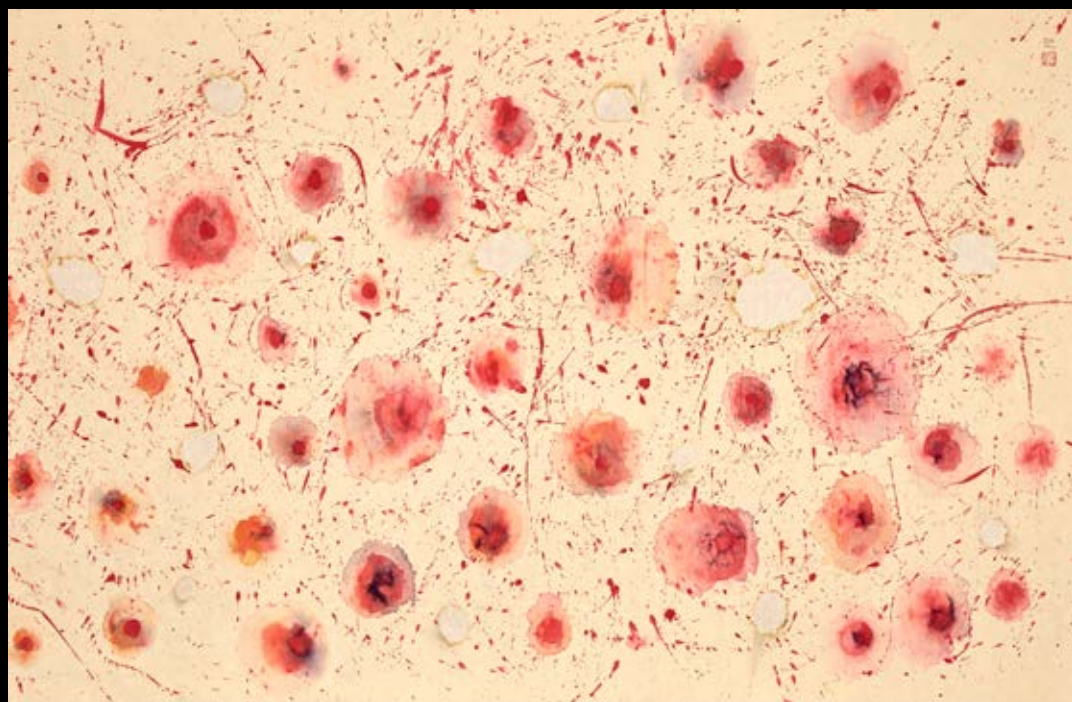
"Der arm des Violinisten" "Dann eben ohne Kopf", 2002. Signed Christian Lemmerz

180802. Drawing charcoal and mixed media on canvas. 185 x 162 cm. Unframed.

Provenance: Galleri Faurschou, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 50,000–60,000 / € 6,700–8,050



164

164^{ARR}
MINJUNG KIM

b. Sydkorea 1962

"Red light". Stamped and signed Kim 2000. Mixed media on paper laid down on canvas. 75 x 114 cm.

Provenance: Galleri København, Copenhagen (label on the reverse).

Provenance: Private collection, Denmark.

DKK 60,000–75,000 / € 8,050–10,000



165

165^{ARR}
MINJUNG KIM

b. Sydkorea 1962

"Vuoto Nel Pieno". Signed Kim 2008 and with the artist's stamp. Collage of mixed media on rice paper. Sheet size 100 x 140 cm.

Provenance: Galleri Benoni, Copenhagen, Denmark.

Provenance: Private collection, Denmark. Acquired from the above, 2019–2020.

DKK 200,000–250,000 / € 27,000–33,500



166

166 ^{ARR}

PETER MARTENSEN

b. Odense 1953

Untitled, 2006-2007. Signed and dated on the reverse.
Oil on canvas. 50 x 75 cm. *DKK 40,000 / € 5,350*



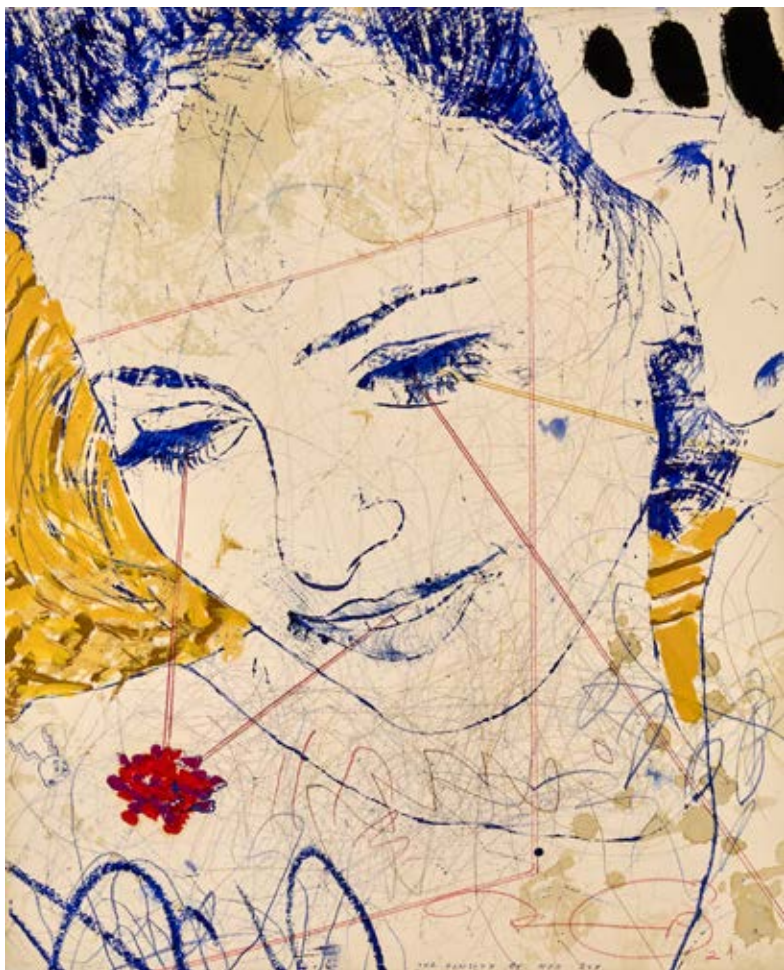
167

167 ^{ARR}

CATHRINE RABEN DAVIDSEN

b. Copenhagen 1972

"Zebra", 2010. Signed CRD 10. Charcoal on paper. 285 x 238 cm.
DKK 100,000-125,000 / € 13,500-17,000



168

168 ^{ARR}

KASPER EISTRUP

b. Skovshoved 1973

"The destiny of her joy", 2021. Signed Eistrup 21. Mixed media on paper in frame called "The wave", designed by the artist. Sheet size 46 x 35.5 cm.

Exhibited: "Det halve menneske - Eistrup på papiret", Kastrupgårdsamlingen, 13 October 2022-29 January 2023. DKK 40,000-50,000 / € 5,350-6,700



169

169

RETNA

b. Los Angeles 1979, born Marquis Lewis

"Sacred Solicitations I", 2015. Signed, titled and dated on the reverse. Mixed media on canvas. 160 x 140 cm.

Provenance: Curated by Jens-Peter Brask, Copenhagen, 2015. In the same year, Jens-Peter Brask organized the artist's execution of three outdoor wall paintings in Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 250,000-300,000 / € 33,500-40,000

170 ^{ARR}

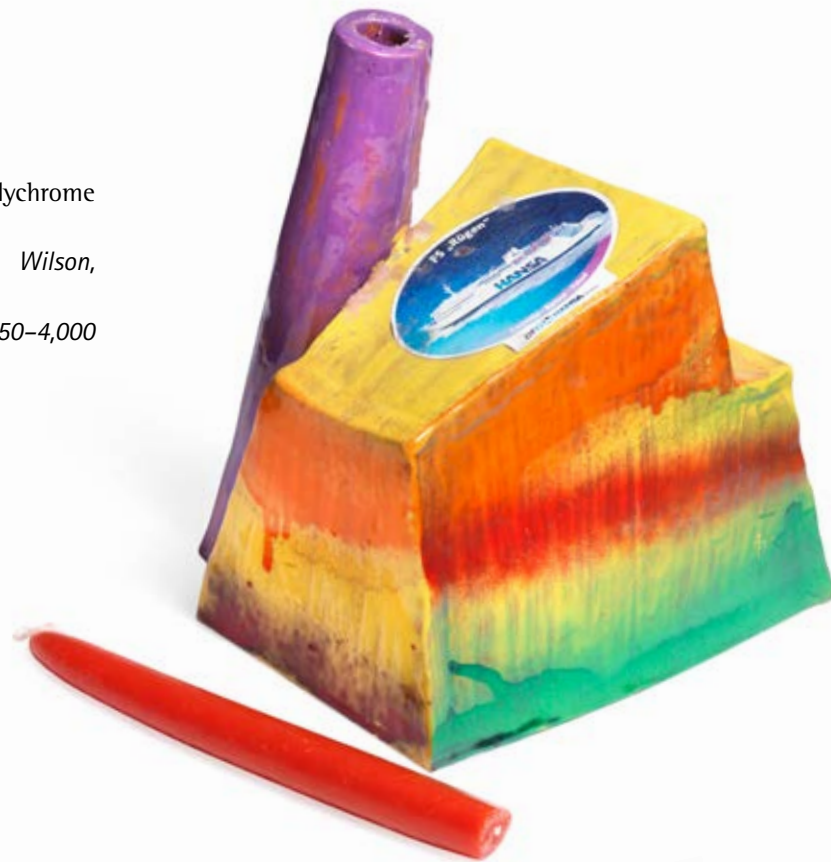
JOHN KØRNER

b. Aarhus 1967

Power Station. Unsigned. Polychrome decorated ceramic. H. 31 cm.

Provenance: Galleri Christina Wilson, Copenhagen.

DKK 25,000–30,000 / € 3,350–4,000



170

171 ^{ARR}

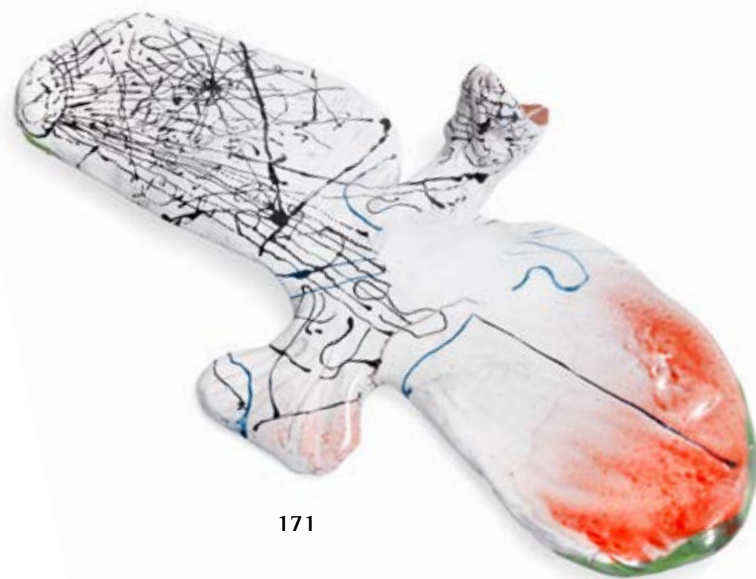
JOHN KØRNER

b. Aarhus 1967

Bird. Signed Kørner. Polychrome glazed ceramic. 26 x 50 cm.

Provenance: Galleri Christina Wilson, Copenhagen

DKK 20,000–25,000 / € 2,700–3,350



171



172

172 ^{ARR}

JOHN KØRNER

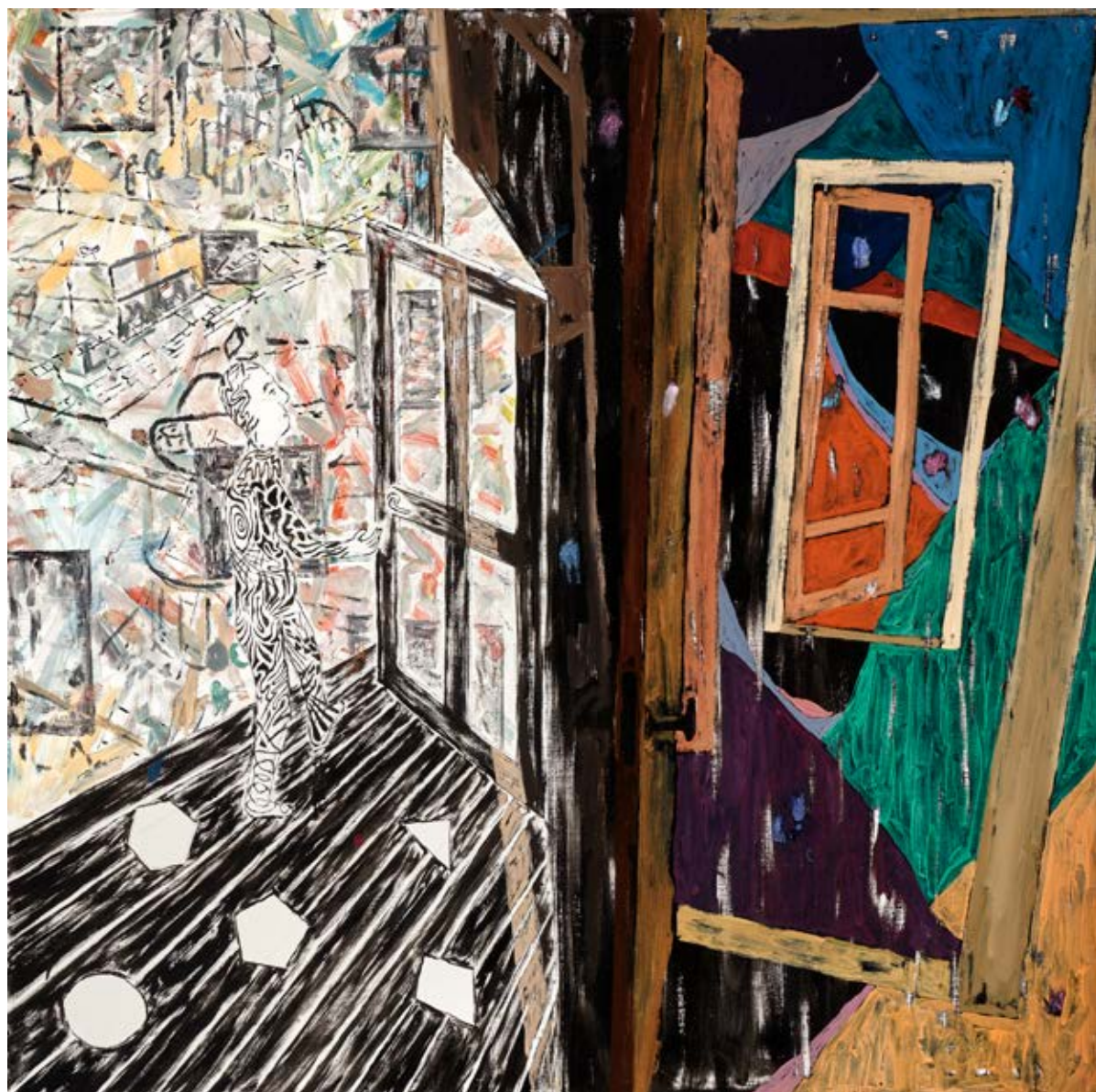
b. Aarhus 1967

"Wet Books", 2002. Signed and dated on the reverse. Oil on canvas. 180 x 240 cm. Unframed.

Exhibited: "John Kørner. ARoS Bank", ARoS, Århus 11 June–17 September 2006, reproduced in the catalog.

Provenance: Galleri Christina Wilson, Copenhagen.

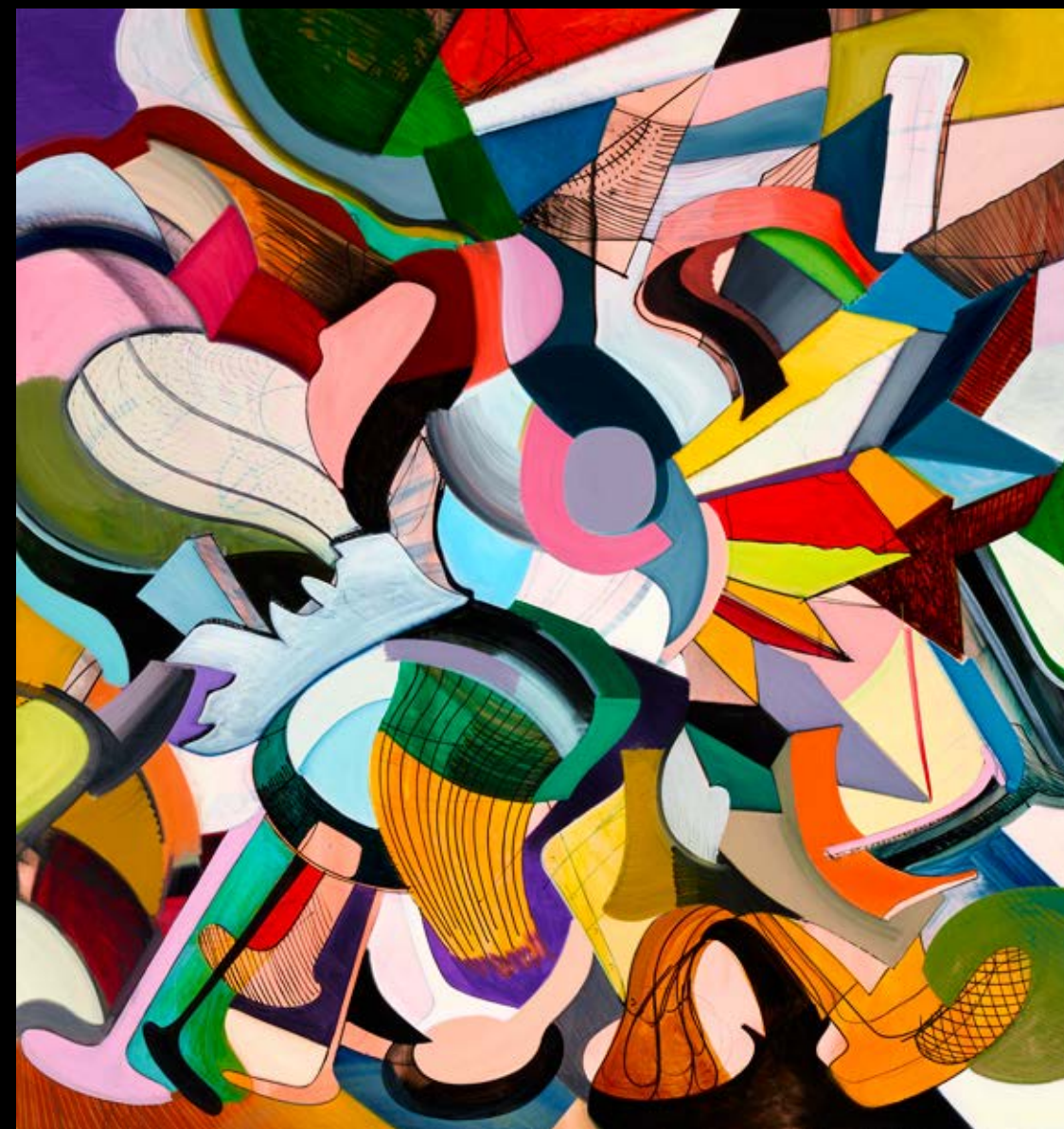
DKK 225,000–250,000 / € 30,000–33,500



173

173 ^{ARR}
KASPAR BONNÉN
b. Copenhagen 1968

"The Riddle", 2014. Signed, titled and dated on the reverse. Oil on canvas. 115 x 115 cm. Unframed.
DKK 35,000–40,000 / € 4,700–5,350



174

174 ^{ARR}
LARS NØRGÅRD
b. Aalborg 1956

"Keys", 2015. Signed and dated on the reverse. Oil on canvas. 190 x 180 cm. Unframed.
DKK 60,000–75,000 / € 8,050–10,000



175

175 ARR
JOHN KØRNER

b. Aarhus 1967

"Living Architecture II", 2015. Signed, titled and dated on the reverse. Acrylic on canvas. 100 x 80 cm. Unframed.

Provenance: Galleri Bo Bjerggaard, Copenhagen.
DKK 50,000 / € 6,700



176

176 ARR
ALLAN OTTE

b. Aars 1978

Untitled, 2003. Signed and dated on the reverse. Oil on board. 81 x 122 cm. *DKK 50,000–60,000 / € 6,700–8,050*



177

177 ARR
ANETTE HARBOE FLENSBURG

b. Kolding 1961

Untitled, 2005. Signed and dated on the reverse. Oil on canvas. 50 x 80 cm.

Provenance: Galerie Møller Witt, Århus.
DKK 50,000–60,000 / € 6,700–8,050

178 ARR
PETER LAND

b. Aarhus 1966

"House", 2003. Signed, titled and dated on the reverse. Oil on canvas. 93 x 122 cm. Unframed.

DKK 20,000–25,000 / € 2,700–3,350



178

179

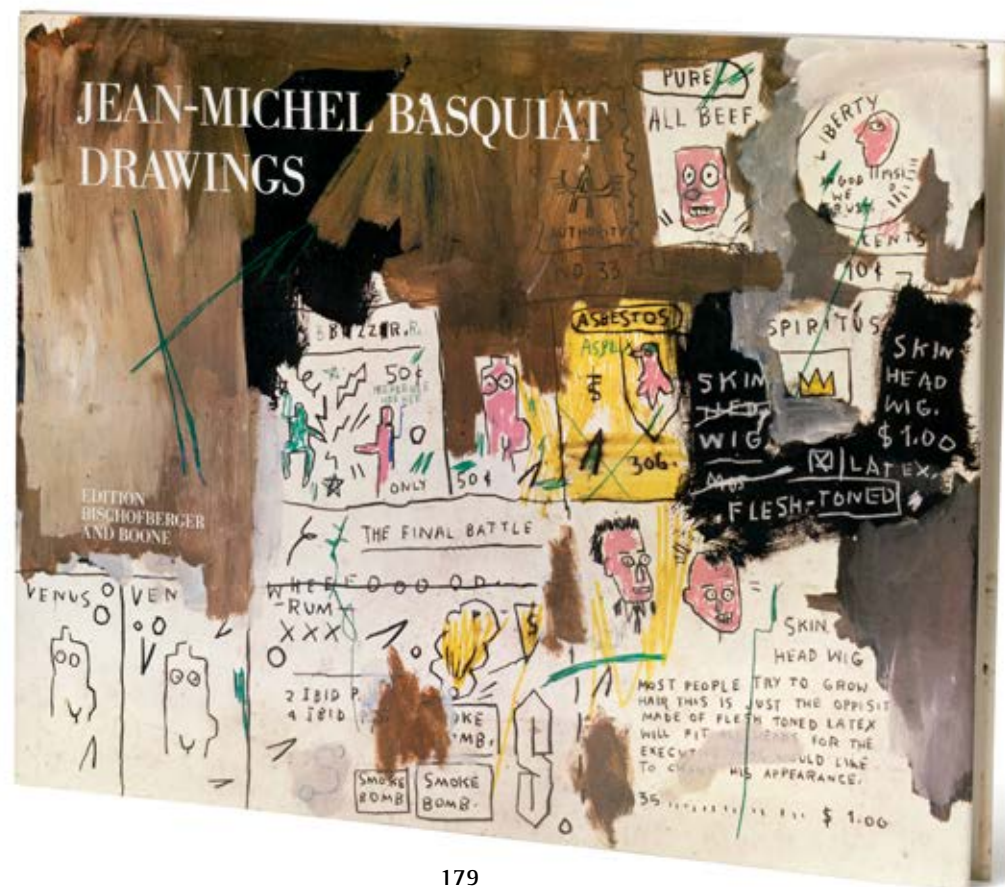
JEAN-MICHEL BASQUIAT

b. Brooklyn, New York 1960, d. New York 1988

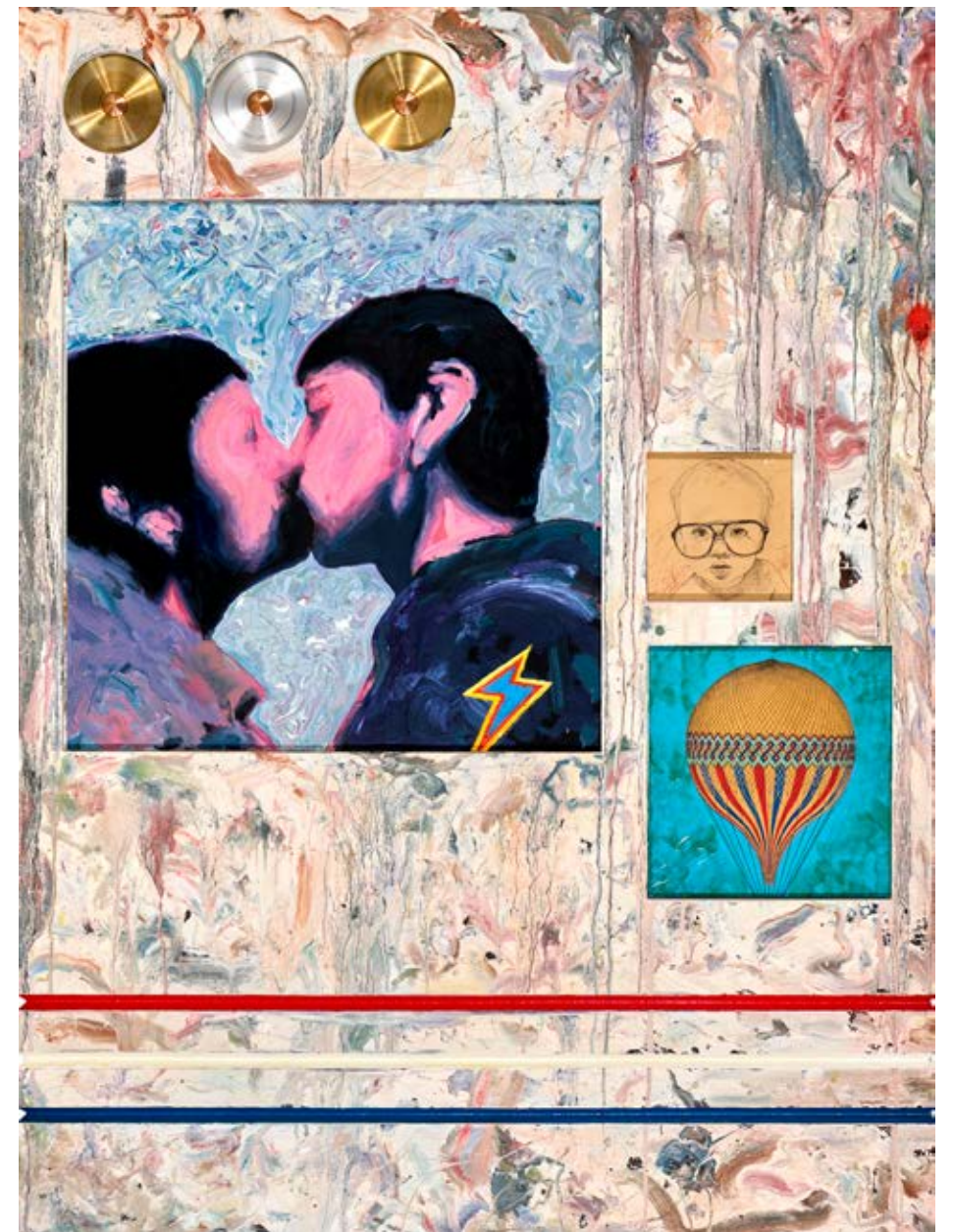
"Drawings". Signed Basquiat, 412/1000. Illustrated with 32 reproductions of drawings by Jean-Michel Basquiat. Edition Gallery Bruno Bischofberger, Zürich and Gallery Mary Boone, New York. Original binding of gray cloth with dust jacket, 26.5 x 35.5 cm.

Published on the occasion of the artist's exhibition organized by the Gallery Bruno Bischofberger in 1985.

DKK 25,000–30,000 / € 3,350–4,000



179



180

180 ARR

KASPER EISTRUP

b. Skovshoved 1973

"Freedom Bulletin II", 2016. Signed monogram; titled and dated on the reverse. Mixed media on plywood. 141 x 105 x 7 cm. Unframed.

Provenance: Reproduced at the artist's website.

DKK 150,000–200,000 / € 20,000–27,000



181

181 ^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Black Nose Painting", 1999. Signed, titled and dated on the reverse. Four parts. Oil on canvas. Overall 250 x 510 cm. Unframed. (4)
Literature: Gitte Ørskou: "Michael Kvium. A Retrospective", Scheidegger & Spies, 2020. Discussed p. 78, Ill pp. 82-82.

Exhibited: Sao Paulo Biennial, 2000.

Provenance: Galleri Brandstrup, Oslo.

Provenance: Private collection, Norway.

DKK 500,000-600,000 / € 67,000-80,500



182

182 ^{ARR}

FREDERIK NÆBLERØD

b. 1988

Still life on table, 2017. Signed and dated on the reverse. Acrylic on canvas. 215 x 133 cm. Unframed.

DKK 50,000–60,000 / € 6,700–8,050



183

183 ^{ARR}

JOHN KØRNER

b. Aarhus 1967

"Weapon Factory", 2004. Signed and dated on the reverse. Oil on canvas. 180 x 240 cm. Unframed.

Exhibited: "ARoS Bank, John Kørner", ARoS Aarhus Kunstmuseum, Aarhus, 2006, reproduced in colours in the catalog.

Exhibited: "The Problem of Performing", Gl. Strand, Copenhagen, 2004–2005, reproduced in colours in the catalog.

DKK 100,000–125,000 / € 13,500–17,000



184

184 ^{ARR}

TILO BAUMGÄRTEL

b. Dresden 1972

Untitled, 2003. Signed and dated on the reverse. Oil on canvas. Unframed. 80 x 140 cm.

Provenance: Galleri Nicolai Wallner, Copenhagen.

DKK 35,000–40,000 / € 4,700–5,350

185 ^{ARR}

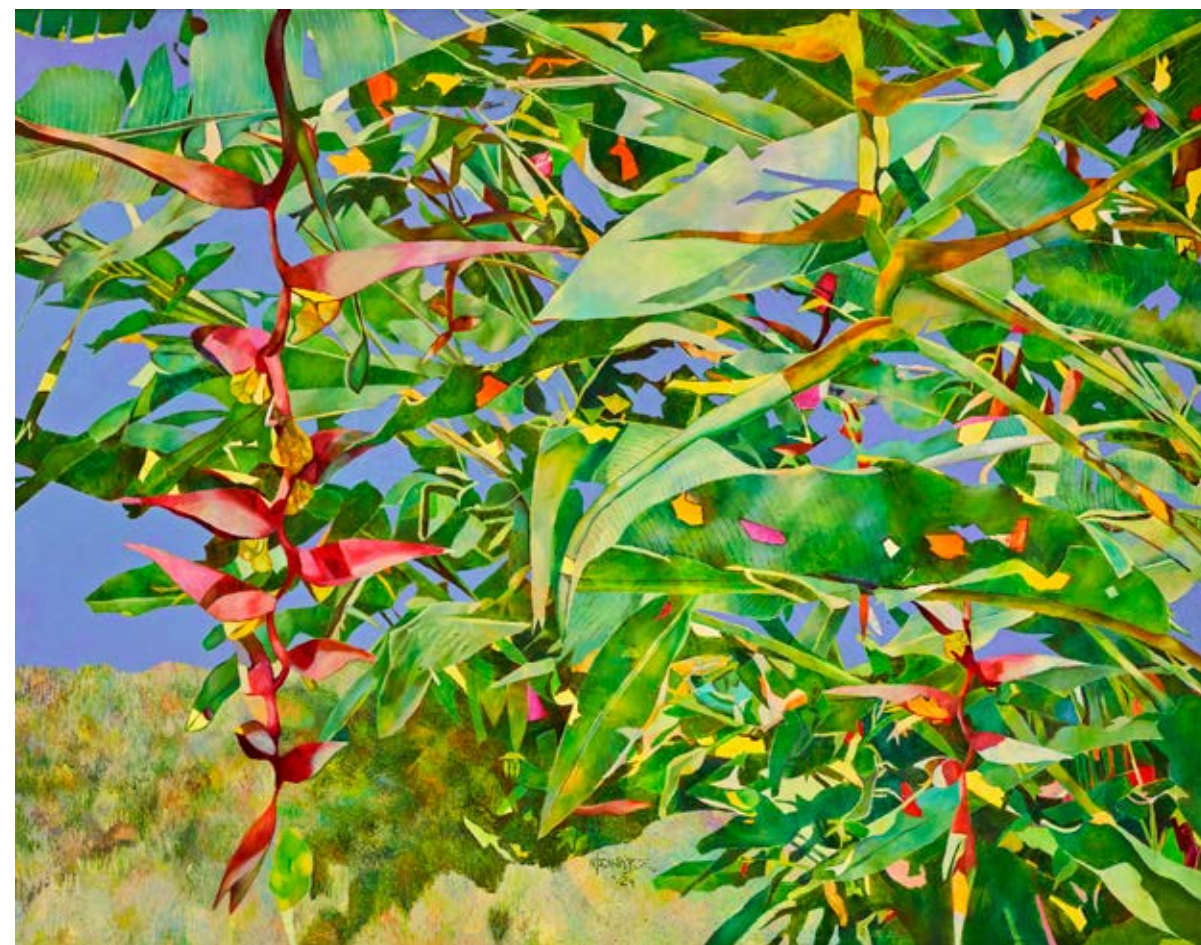
JOSE PEDRO CROFT

b. Porto 1957

U.T. 2008. Iron and paint. H. 109 cm. D. 34 cm. L. 109 cm. (124 cm.)

Provenance: Private collection, Denmark.

DKK 60,000–80,000 / € 8,050–10,500



186

186

JOSEPH NTENSIBE

b. Uganda 1953

Untitled. Signed Ntensibe-24. Acrylic on canvas. 150 x 200 cm. Unframed.

DKK 80,000–100,000 / € 10,500–13,500



185

187 ^{ARR}

MARTIN BIGUM

b. Copenhagen 1966

"Colonial Bastard (The poet Jesper Berg in Syria)", 1996. Signed, titled and dated on the reverse. Oil on canvas. 215 x 280 cm. Unframed.

Literature: On the occasion of the auction, Martin Bigum has been kind enough to link these comments to the work:

"Regarding the title, this painting is an anti-colonialist painting from 1996: Its full title is "Colonial Bastard (the poet Jesper Berg in Syria)". I debuted as a poet in 1992 at Borgens Forlag, the year before the charismatic poet Jesper Berg debuted with "No better time", for which he received the Michael Strunge award. In 1995 he went to Syria to begin a major work of poetry, and in 1996 he invited me to Aleppo, which I arrived in via Beirut and Damascus. Jesper had been allowed to live in the former Austrian embassy, which with its marble floors, grand piano, palm trees, fans and five meters to the ceiling, carried unmistakable reminiscences of the Old World.

We were partly there, and partly we traveled around for a month with a stray American girl. We talked about poetry and where we each thought it should flow. But: We were both romantics, and the Syrian reality was raw, divided and rickety (billboards with Assad everywhere, soldiers and spies everywhere) and it struck me that our privileged journey around seemed out of place. Sure, we were modern poets who talked about poetry every day and where it was going, but we also met for drinks in Hemningway's old bamboo bar at the hotel he had stayed in. When I went home, well rested and inspired, Jesper was the next day thrown out of the country by the Syrian intelligence service, who had wondered what on earth he was actually running around doing down there. That he - as he said - was a poet, they could not relate to at all. So in my painting we see the poet being thrown out of the country, complete with atlas, architect-lineal and globe on his shoulder.

The painting is painted in shock that what I sensed was also what must inevitably happen."

Literature: Reproduced on the artist's webpage www.martinbigum.dk under the series "Millennium".

Exhibited: "The Adventure of Art, Brandts, Odense 1997.

Exhibited: "The Adventure of Art", Herning Kunstmuseum, 5 September-2 November 1997.

Exhibited: "The Adventure of Art", Randers Kunstmuseum 15 November 1997-4 January 1998.

Exhibited: "The Adventure of Art", Portalen, Greve, 1998.

Provenance: Private collection, The Netherlands.

DKK 200,000-250,000 / € 27,000-33,500



187



188

188
HUNT SLONEM

b. Kittery, Maine 1951

"Untitled (Parrots)", 2006. Signed and dated on the reverse.
Oil on canvas. 137 x 182 cm.

Provenance: DRT Modern Galleries, Florida, USA.

*Provenance: Private collection, Denmark. Acquired from the
above in 2012. DKK 150,000 / € 20,000*



189

189
LITA CABELLUT

b. Sariñena, Aragon 1961

"Chaplin 18", 2013. Signed, titled and dated on the reverse.
Mixed media on canvas. 200 x 180 cm.

Provenance: Opera Gallery, New Bond Street, London.

*Provenance: Private collection, Denmark. Acquired from the
above. DKK 250,000 / € 33,500*



190

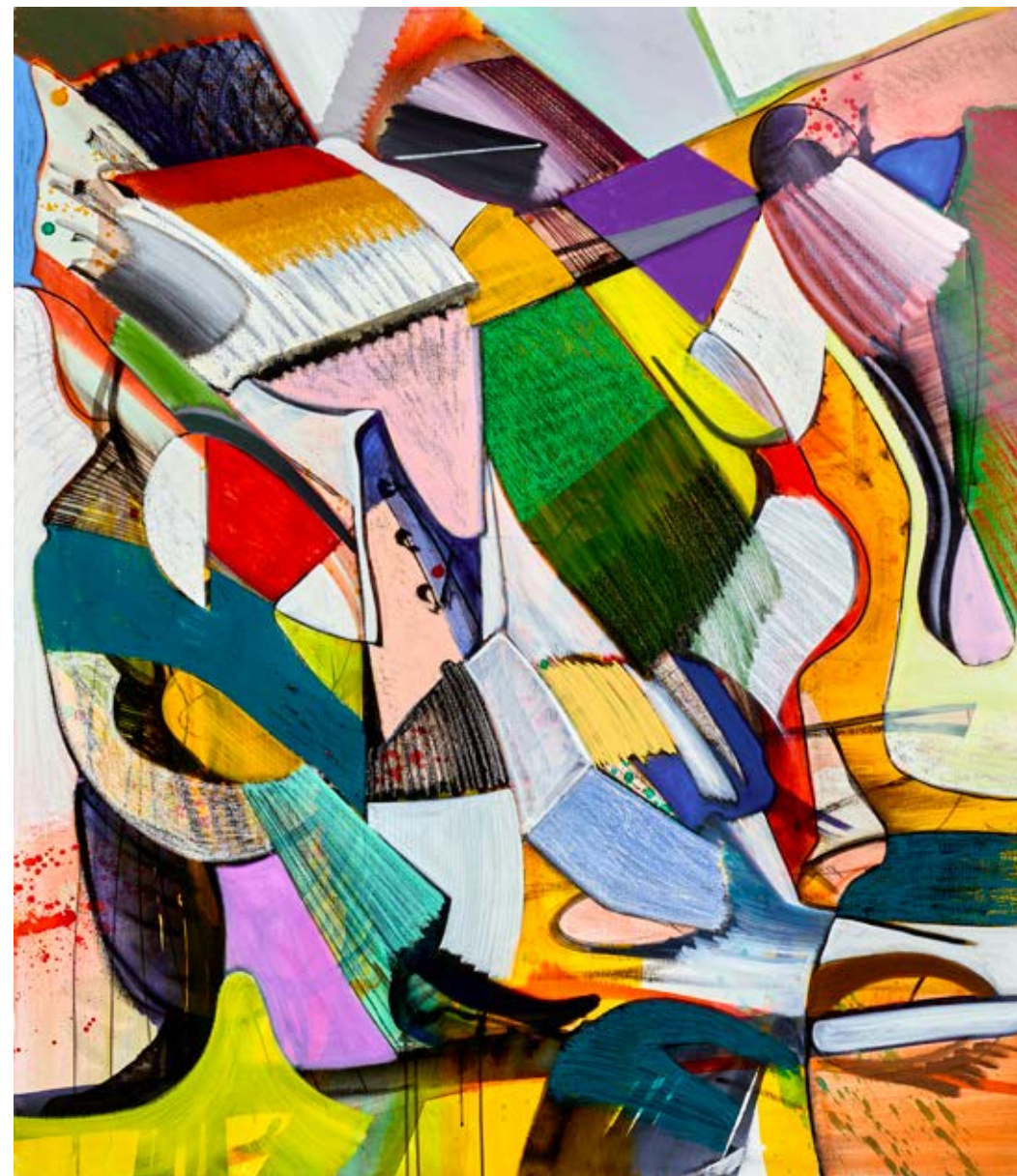
190 ^{ARR}
ART & LANGUAGE

Michael Baldwin, Mel Ramsden

"There were signs trapped by liars". Signed Michael Baldwin and Mel Ramsden 1997-2001; stamped Art & Language. Acrylic on digital photograph. 94.5 x 63.5 cm.

Provenance: Private collection, Denmark.

DKK 30,000–35,000 / € 4,000–4,700



191

191 ^{ARR}
LARS NØRGÅRD

b. Aalborg 1956

"Conquistador", 2023. Signed, titled and dated on the reverse. Oil and acrylic on canvas. 150 x 130 cm. Unframed.

DKK 40,000–50,000 / € 5,350–6,700



192



192 ^{ARR}

OLAFUR ELIASSON

b. Copenhagen 1967

"Jökulsgilskvisl" from "Islandsserien" (The Iceland Series), 2003. Signed O. Eliasson, 32/45 and dated on the framing reverse. Edition Schellmann, München - New York. C-print. Print 1 and Print 2. Visible size 39 x 59 cm. (2)
 DKK 50,000–60,000 / € 6,700–8,050



193

193 ^{ARR}

BANKSY

b. 1975

"Toxic Mary", 2003. Signed in the print Banksy, numbered 161/600. Screenprint in colours. Published by Pictures on Walls, London. Visible size 68.5 x 49 cm.

A "Certificate of Authenticity" numbered 46660/600/161 and issued by Pest Control, September 2024 is enclosed.

DKK 80,000–100,000 / € 10,500–13,500



194

194 ^{ARR}

PREBEN HORNING

b. Valby 1919, d. Frederiksberg 1989

"Omkring en torso" (Around a torso), 1976. Signed monogram; signed, titled and dated on the reverse. Oil on canvas. 130 x 109 cm. DKK 40,000–50,000 / € 5,350–6,700



195

195 ^{ARR}

POUL ANKER BECH

b. Taars 1942, d. 2009

"Grusgraven" (The gravel pit), 2001. Signed Bech; signed, titled and dated on the reverse. Oil on canvas. 62 x 54 cm. Exhibited: "Poul Anker Bech - Privateje", Vendsyssel Kunstmuseum, 8 April - 25 June 2017. DKK 60,000–75,000 / € 8,050–10,000



196

196^{ARR}
GUN GORDILLO

b. Lund 1945

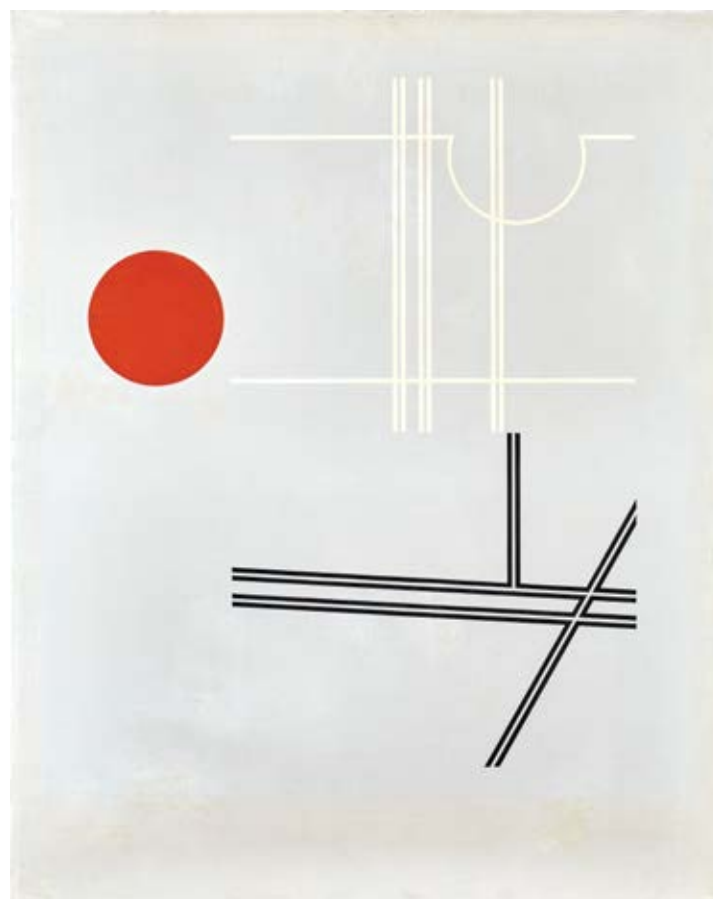
Untitled, 1999. Signed and dated on the reverse. Neon relief on lead. 45 x 45 x 6 cm.
Provenance: Acquired directly from the artist.
DKK 18,000–20,000 / € 2,400–2,700

197^{ARR}
OLE SCHWALBE

b. Brønshøj 1929, d. Copenhagen 1990

"Tegn" (Sign), 1966. Signed, titled and dated on the reverse. Oil on canvas. 92 x 73 cm.

DKK 20,000–25,000 / € 2,700–3,350



197



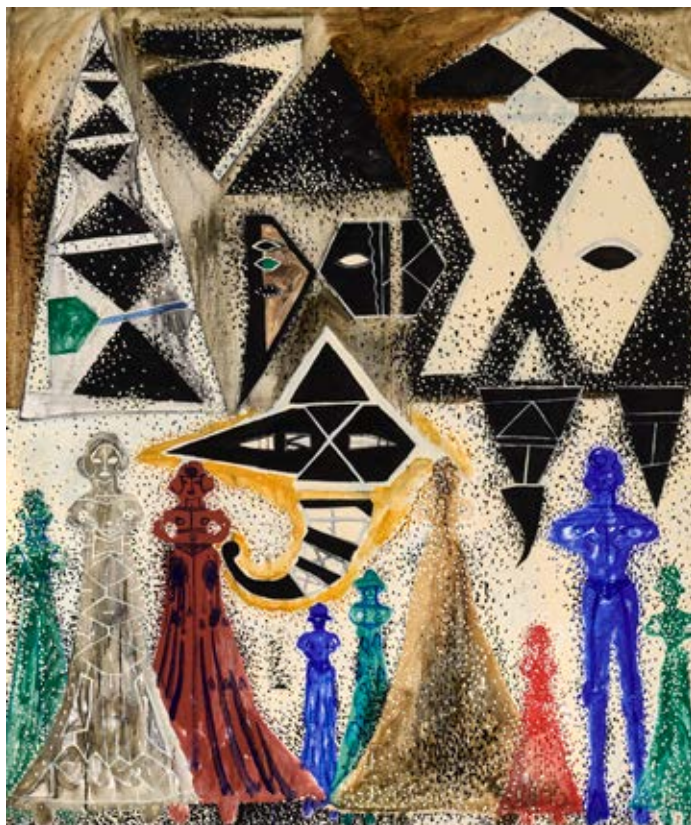
198

198
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Picassistisk selvportræt" (Picassistic self portrait), 1975/76. Signed and dated with dedication on the reverse. Oil on canvas. 100 x 81 cm.

Literature: Jan Würtz Frandsen: Richard Mortensen. Erindrings år 1958–1993. Ting og tegn. II: Billeddel", Copenhagen 2001, reproduced fig. 426 p. 293. DKK 175,000–200,000 / € 23,500–27,000



199

199 ^{ARR}

RICHARD WINTHER

b. Maribo 1926, d. Vindeby 2007

"Damals als meine Mutter noch Sang" (Back when my mother was still singing), 1968. Signed, titled and dated on the reverse. Mixed media on canvas. 130 x 110 cm. Unframed.

Exhibited: R. Winther, Kunstforeningen Gl. Strand, Copenhagen 1971.

DKK 25,000–30,000 / € 3,350–4,000



200

200 ^{ARR}

JØRGEN HAUGEN SØRENSEN

b. Copenhagen 1934, d. Pietrasanta, Italy 2021

"Dunkedyret" (The Animal). Signed monogram 61. Bronze. H. 35 cm. L. 50 cm.

DKK 25,000–30,000 / € 3,350–4,000



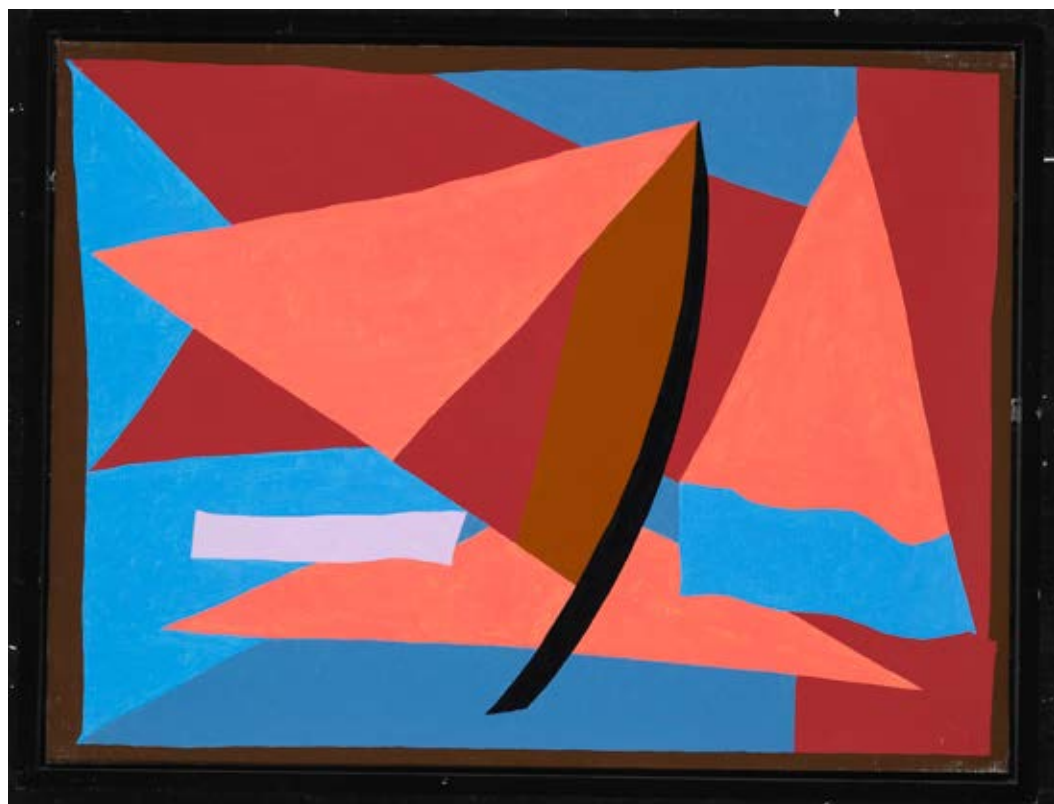
201

201 ^{ARR}

MOGENS ANDERSEN

b. Copenhagen 1916, d. s.p. 2003

"Composition", 1956. Signed Mogens Andersen; signed, titled and dated on the reverse. Oil on canvas. 130 x 97 cm. DKK 50,000–60,000 / € 6,700–8,050



202

202
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"L'Éclair qui monte", also called "Sort lyn" (The rising lightning), Rab 1966. Signed and dated on the reverse. Oil on canvas. 73 x 97 cm.
Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringens år 1958-1993. Ting og tegn. II: Billedel", Copenhagen 2001, fig. 219, reproduced p. 149. DKK 125,000 / € 17,000



203

203
POUL GERNES

b. Frederiksberg 1925, d. Ångelholm 1996

Untitled, c. 1970. Unsigned. Lacquer paint on masonite. 91 x 91 cm.
Literature: Ulrikka S. Gernes & Peter Michael Hornung: "The Medicine of Colours. Poul Gernes and Copenhagen University Hospital at Herlev", Borgen, Copenhagen 2003, the motif repeated on a larger scale in the decoration of the hospital's lobby (1968-1976), reproduced p. 15.
Exhibited (presumably): "Poul Gernes", Jysk Kunst Galerie, Bredgade, Copenhagen, November 1970. The exhibition mentioned in Jane Pedersen: "Der er dejligt i Danmark viser Poul Gernes" (It's nice in Denmark, shows Poul Gernes), Borgen, Copenhagen 1971, the exhibition mentioned p. 90 and p. 114.
Provenance: Galerie Mikael Andersen, Copenhagen.
Provenance: Private collection, Denmark. Acquired from the above.

We thank Ulrikka Gernes and Klara Karoline's Foundation for the information they kindly made available for the cataloging. DKK 75,000-100,000 / € 10,000-13,500



204

204 ^{ARR}

PETER BRANDES

b. Assens 1944, d. 2025

Vase, 1990. Signed Peter Brandes. Executed at Tommerup Teglværk. Polychrome decorated glazed earthenware. H. 70 cm.

DKK 20,000–25,000 / € 2,700–3,350

205 ^{ARR}

KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

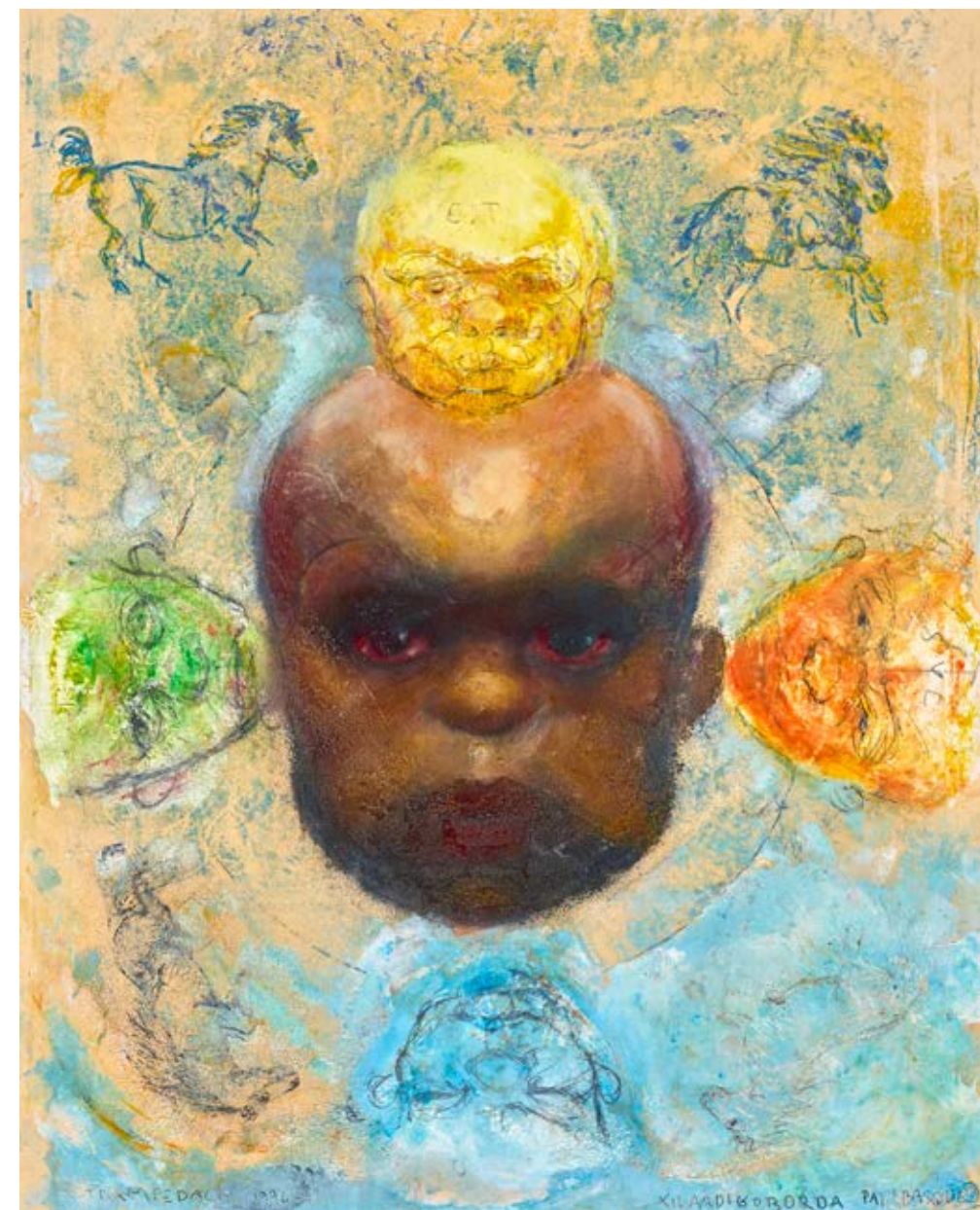
Sleeping boy. Unsigned. Painted plaster, textile, shoes, hair. L. 137 cm.

Literature: Mikael Wivel: "Kurt Trampedach", Aschehoug Copenhagen 2001, reproduced p. 84.

DKK 125,000–200,000 / € 17,000–27,000



205



206

206 ^{ARR}

KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

"Xilardicoborda, Pays Basque". Signed Trampedach 1996-7. Oil on thick paper laid down on canvas. 60 x 49 cm.

DKK 75,000 / € 10,000



207

207 ^{ARR}

POUL ANKER BECH

b. Taars 1942, d. 2009

"Huset fra Børglum" (The house in Børglum), 1993. Signed Bech; signed, titled and dated on the reverse. Oil on canvas. 66 x 98 cm.

DKK 150,000–200,000 / € 20,000–27,000



208

208 ^{ARR}

POUL ANKER BECH

b. Taars 1942, d. 2009

"Drømme i sommernatten" (Dreams in the Summer night), 1994. Signed Bech; signed, titled and dated on the reverse. Oil on canvas. 108 x 98 cm.

Provenance: Bredgade Kunsthandel, Copenhagen.

DKK 200,000–250,000 / € 27,000–33,500



209

209 ^{ARR}

URSULA REUTER CHRISTIANSEN

b. Trier 1943

"Tændstikland" (Matchbox country). Signed URC 91; signed, titled and dated on the reverse. Oil on canvas. 100 x 66 cm.

Provenance: Galleri 5, Middelfart, acquired here by current owner.

DKK 50,000–60,000 / € 6,700–8,050



210

210 ^{ARR}

HANS HENRIK LØRFELDT

b. Århus 1946, d. Copenhagen 1989

"Brazilian Delights", 1978. Signed and titled on the reverse. Oil on canvas. 73 x 60 cm.

Literature: Hans Henrik Lørfeldt: "En blå verden", Tiderne Skifter 1990, another version reproduced p. 34.

Literature: "Hans Henrik Lørfeldt. Blue World - en samtale med Christian Kampmann", Tiderne Skifter 1985, another version reproduced p. 7. DKK 100,000–125,000 / € 13,500–17,000



211

211 ^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

U.T. Signed PK 80. Mixed media on paper. Visible size 30 x 39 cm. DKK 25,000 / € 3,350



212

212 ^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled (Faust - Mozart), 1981. Signed and dated on the reverse. Oil on canvas. 116 x 95 cm.

Literature: Ane Hejlskov Larsen: "Per Kirkeby - Malerier 1978-1989", Systime, 2015, no. M 508.

Provenance: Galerie Forsblom, Helsinki, Finland.

DKK 300,000-400,000 / € 40,000-53,500



213

213 ^{ARR}
ARNE HAUGEN SØRENSEN
 b. Copenhagen 1932
 Leda med svanen (Leda with the Swan).
 Signed Sørensen 90. Oil on canvas.
 130 x 97 cm. DKK 40,000 / € 5,350

214 ^{ARR}
WILHELM FREDDIE
 b. Copenhagen 1909, d. s.p. 1995
 "Paysage de Verdelot". Signed Freddie
 64; signed, titled and dated on the
 reverse. Oil on canvas. 46 x 55 cm.
 DKK 30,000–40,000 / € 4,000–5,350



214



215

215 ^{ARR}
WILHELM FREDDIE
 b. Copenhagen 1909, d. s.p. 1995
 "Chanson d'Amour I", 1972–73. Signed Freddie 72–73; signed,
 titled and dated on the reverse. Oil on canvas. 116 x 104 cm.
Exhibited: Heine Onstad Konstsenter, Høvikodden, September–October 1974.
Exhibited: Aarhus Kunstmuseum, 1975.
Provenance: The artists private collection, exhibition labels on the stretcher.
Provenance: Galerie Moderne, Silkeborg.
 DKK 150,000–200,000 / € 20,000–27,000



216



217

216 * ARR

WILHELM FREDDIE

b. Copenhagen 1909, d. s.p. 1995

"Æbler og nøgne i kunstnerens atelier" (Apples and nudes in the artist's studio). Signed Freddie 69; signed, titled and dated on the reverse. Acrylic and oil with applications on canvas and board/Assemblage. 64 x 87 cm.

Exhibited: Exhibition of Danish art, Tokyo, Kyoto and Osaka, Japan, 1969-70.

Exhibited: "Vor verden af ting", Henie-Onstad Kunstsenter, Høvikodden, Oslo, 1970.

The references to exhibitions have kindly been provided by Mr Birger Raben-Skov, Copenhagen.

DKK 25,000-30,000 / € 3,350-4,000

217

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

Polychrome relief no. 10 (Paris 1960). Unsigned. Painted and oiled wood. 26 x 42 x 7 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringens år 1958-1993. Ting og tegn. II: Billedel", Copenhagen 2001, fig 66, reproduced p. 52.

Exhibited: "Contemporary Nordic Art", Adelaide Festival of Arts, The Art Gallery of South Australia, 1968, cat. no. 5.

Provenance: Galerie Denise René, Paris.

DKK 15,000-20,000 / € 2,000-2,700



218

218

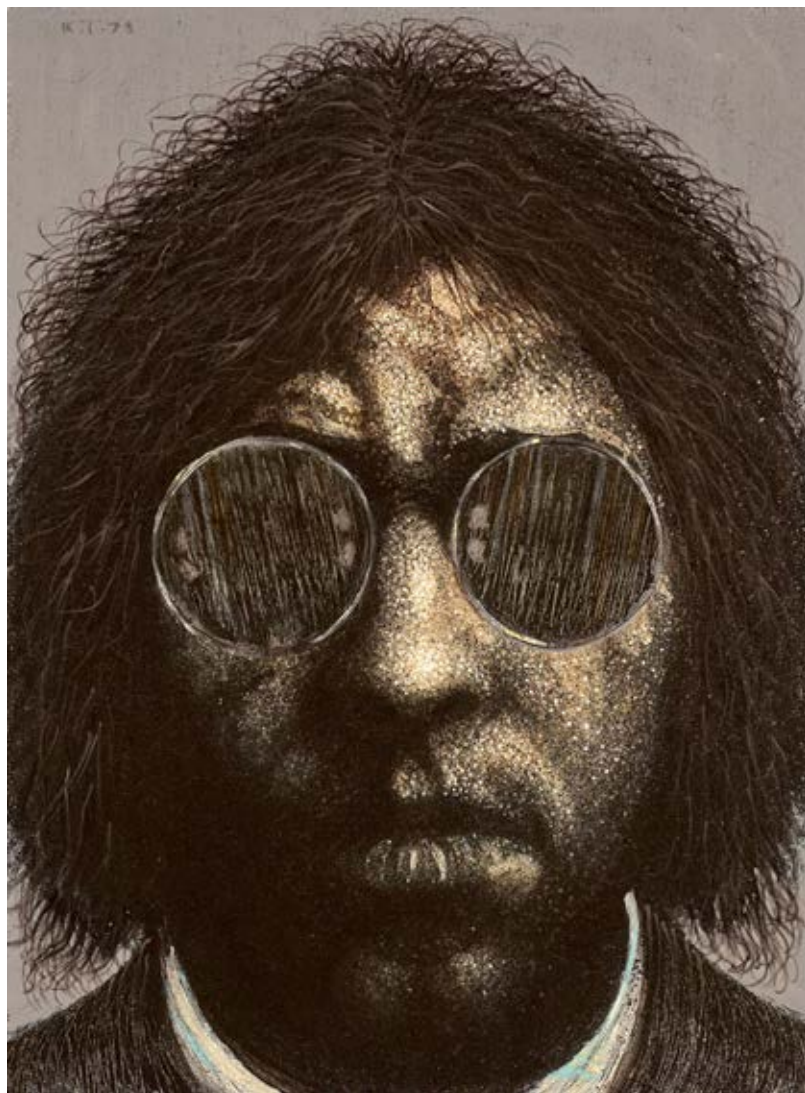
RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Mont Blanc", 1958. Signed and dated on the reverse. Oil on canvas. 130 x 97 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Afklaringens år 1940-1958. Besættelse og rekonstruktion", Copenhagen 1992, fig. 824, reproduced p. 816.

DKK 300,000 / € 40,000



219

219 ^{ARR}

KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Self portrait with sunglasses. Signed K.T. 78. Oil and mixed media on board. 75 x 55 cm.

DKK 80,000–100,000 / € 10,500–13,500

220 ^{ARR}

KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Untitled, 1969. Unsigned. Oil on canvas. 160 x 130 cm.

Literature: Mikael Wivel: "Kurt Trampedach", Aschehoug, Copenhagen 2001, reproduced full page fig. 29.

Exhibited: "Trampedach - en retrospektiv udstilling" (Retrospective exhibition), Sophienholm, Lyngby 2001, cat. no. 18.

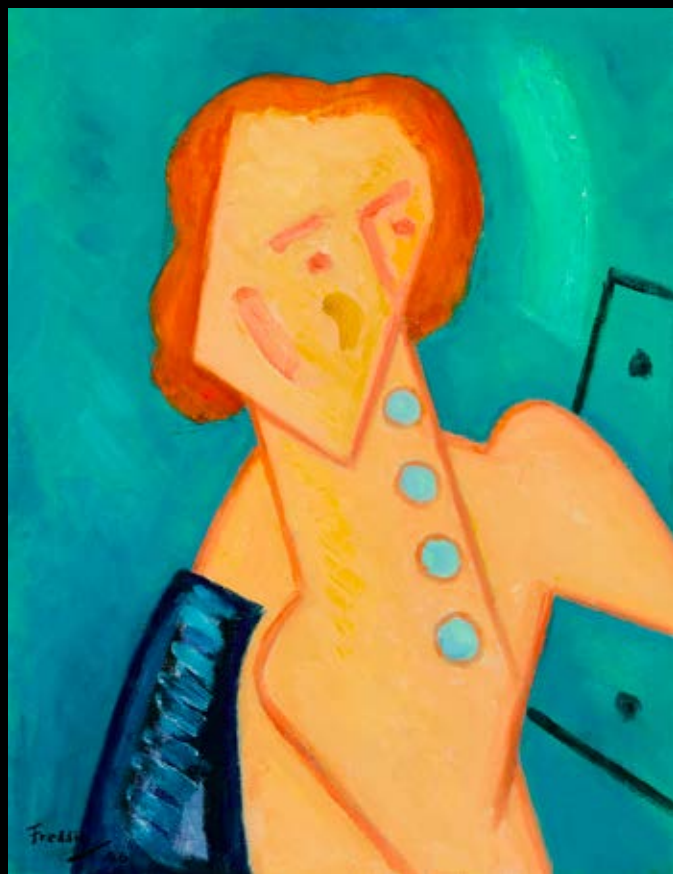
Exhibited: "Kurt Trampedach - In Memoriam", Kunstmuseum Brandts, Odense 2014 and Randers Kunstmuseum 2015 (label on the reverse).

Provenance: Private collection, Denmark. Acquired directly from the artist in 1971.

DKK 150,000 / € 20,000



220



221

221 ^{ARR}

WILHELM FREDDIE

b. Copenhagen 1909, d. s.p. 1995

"Portræt" (Portrait). Signed Freddie 86; signed, titled and dated on the reverse. Oil on canvas. 35 x 27 cm.

DKK 25,000–30,000 / € 3,350–4,000



222

222 ^{ARR}

ARNE HAUGEN SØRENSEN

b. Copenhagen 1932

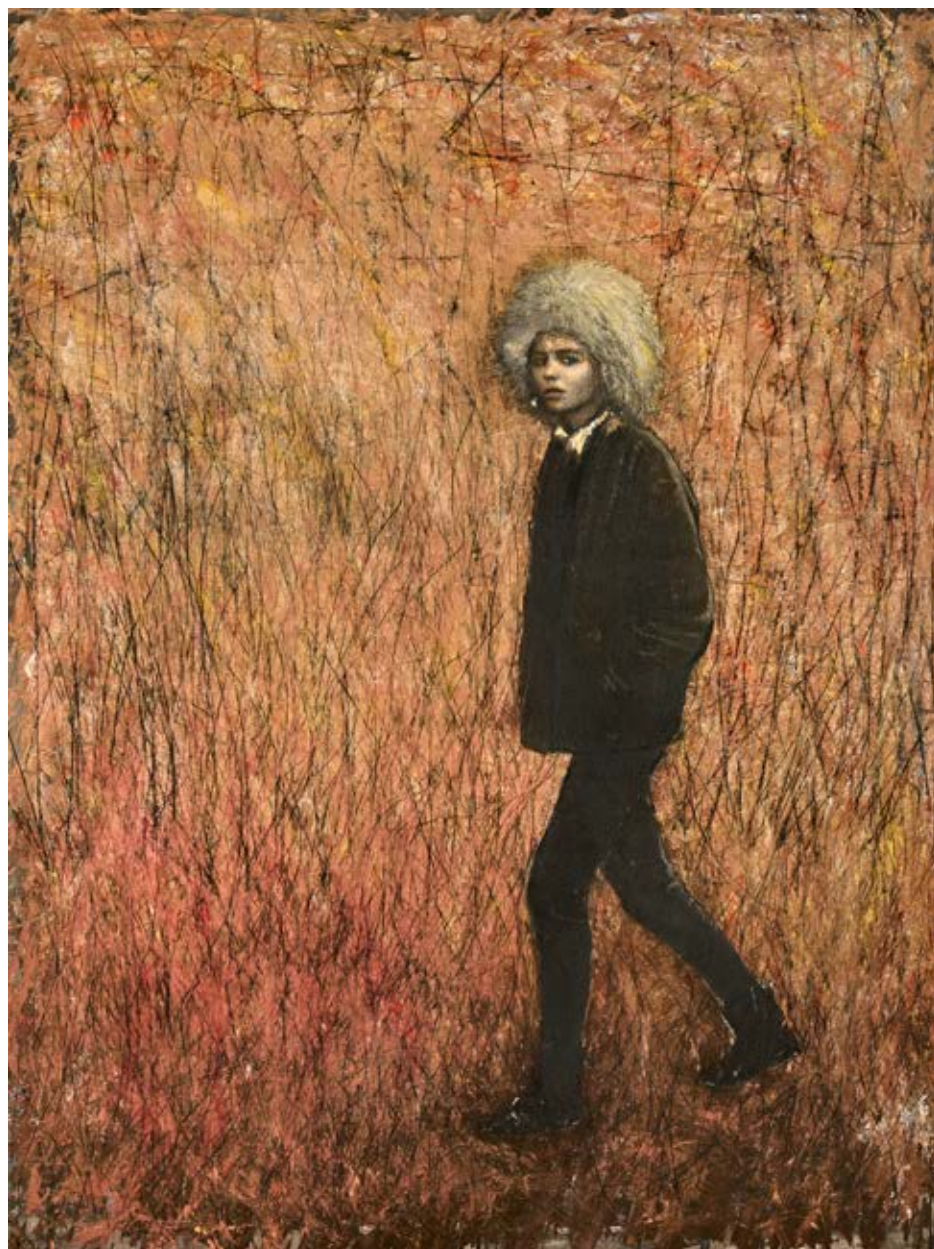
"Opstandelse" (The Resurrection), 2005. Signed A. Haugen Sørensen 05. Acrylic on canvas. 195 x 130 cm.

Exhibited: "Petite Mort - Grande Mort", Centro Atlantico de Arte Moderna, Las Palmas, Spain, 2008.

Exhibited: "The Two Hands of Love", Listasavn Føroya (National Gallery of the Faroe Islands), Thorshavn, 2009.

Exhibited: "I myternes spejl", Nivaagaards Malerisamling, 2010, reproduced in the catalog p. 46.

DKK 125,000 / € 17,000



223

223 ^{ARR}

KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Walking Louise. Signed K.T. 82. Oil and silkscreen on paper laid down on canvas. 160 x 120 cm.

DKK 150,000 / € 20,000



224

224 ^{ARR}

KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Self portrait as painter, 1971. Signed and dated on the reverse. Oil on canvas. 180 x 150 cm.

DKK 125,000–150,000 / € 17,000–20,000



225

225^{ARR}

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

Untitled. Fragment, 1948. Signed and dated on the reverse. Oil on panel. 23 x 33 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Afklaringens år 1940-1958. Besættelse og rekonstruktion", Copenhagen 1992, fig. 419, reproduced p. 360.

DKK 20,000-25,000 / € 2,700-3,350

226

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

Polychrome no. 2. (Paris 1960). Unsigned. Painted and oiled wood. 26 x 42 x 6 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringens år 1958-1993. Ting og tegn. II: Billedel", Copenhagen 2001, fig. 62, reproduced p. 51.

Exhibited: "Contemporary Nordic Art", Adelaide Festival of Arts, The Art Gallery of South Australia, 1968, cat. no. 1.

Exhibited: "Richard Mortensen - Mellem Linjerne", AROS 23 March-1 September 2024.

Provenance: Galerie Denise René, Paris.

DKK 15,000-20,000 / € 2,000-2,700



226



227

227^{ARR}

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Parallaxe", 1968. Signed, titled and dated on the reverse. Oil on canvas. 100 x 81 cm.

DKK 75,000-100,000 / € 10,000-13,500



228

228 ^{ARR}
JENS BIRKEMOSE

b. Copenhagen 1943, d. 2022

Untitled. Signed monogram. Oil on canvas. 120 x 160 cm.
DKK 35,000–40,000 / € 4,700–5,350

229 ^{ARR}
POUL ISBAK

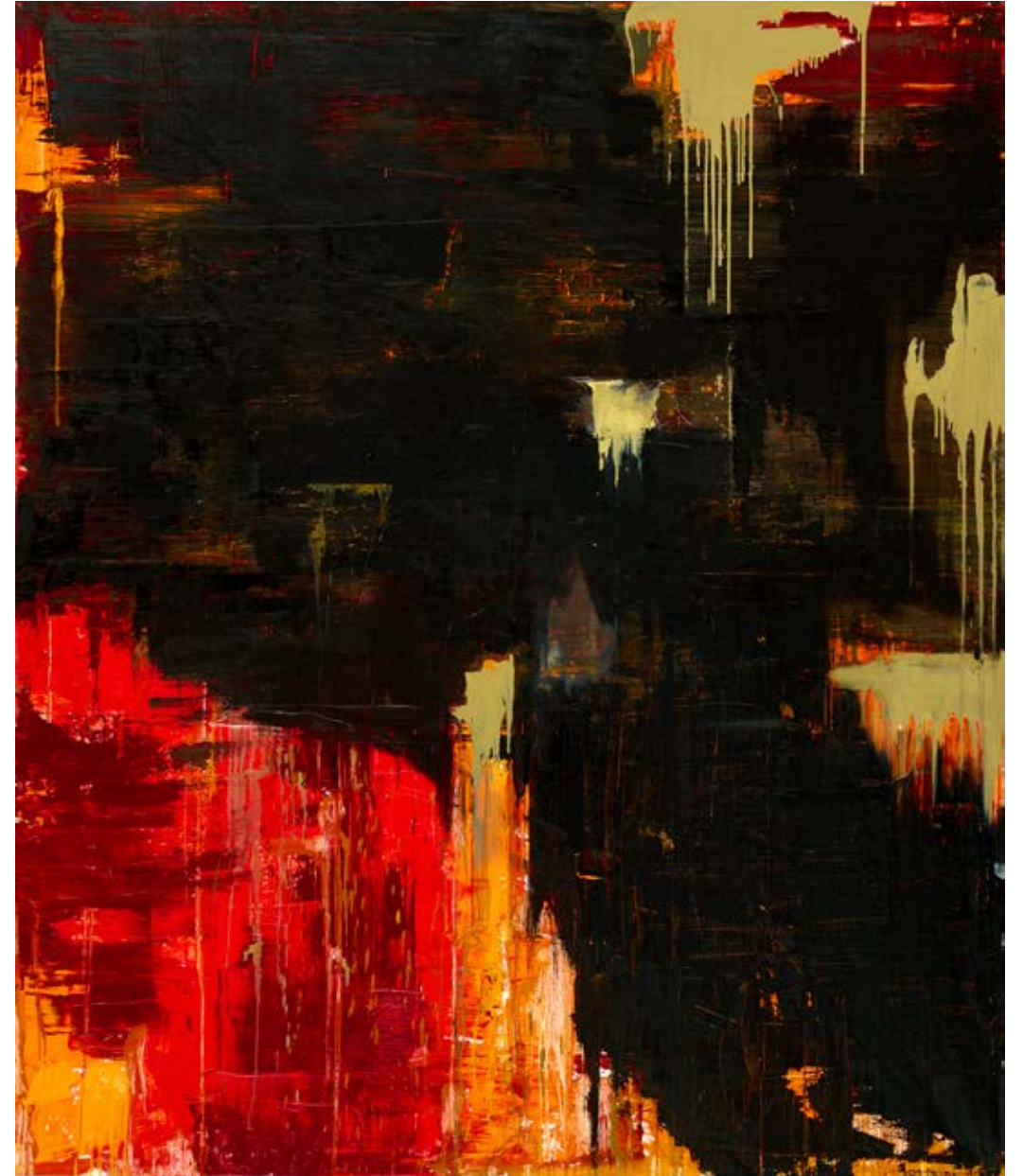
b. Gjøl 1943

"Pik og kusse" (Dick and pussy). Signed PI 94. White, brown and blue speckled marble. Three parts. Mounted on a black painted wooden base. Overall c. 60 x 120 cm.

DKK 75,000–100,000 / € 10,000–13,500



229



230

230 ^{ARR}
KEHNET NIELSEN

b. Copenhagen 1947

Untitled, 1996. Signed and dated on the reverse. Oil on canvas. 220 x 180 cm. Unframed.

Exhibition label on the stretcher.

Provenance: Galleri Susanne Ottesen, Copenhagen.

DKK 40,000 / € 5,350

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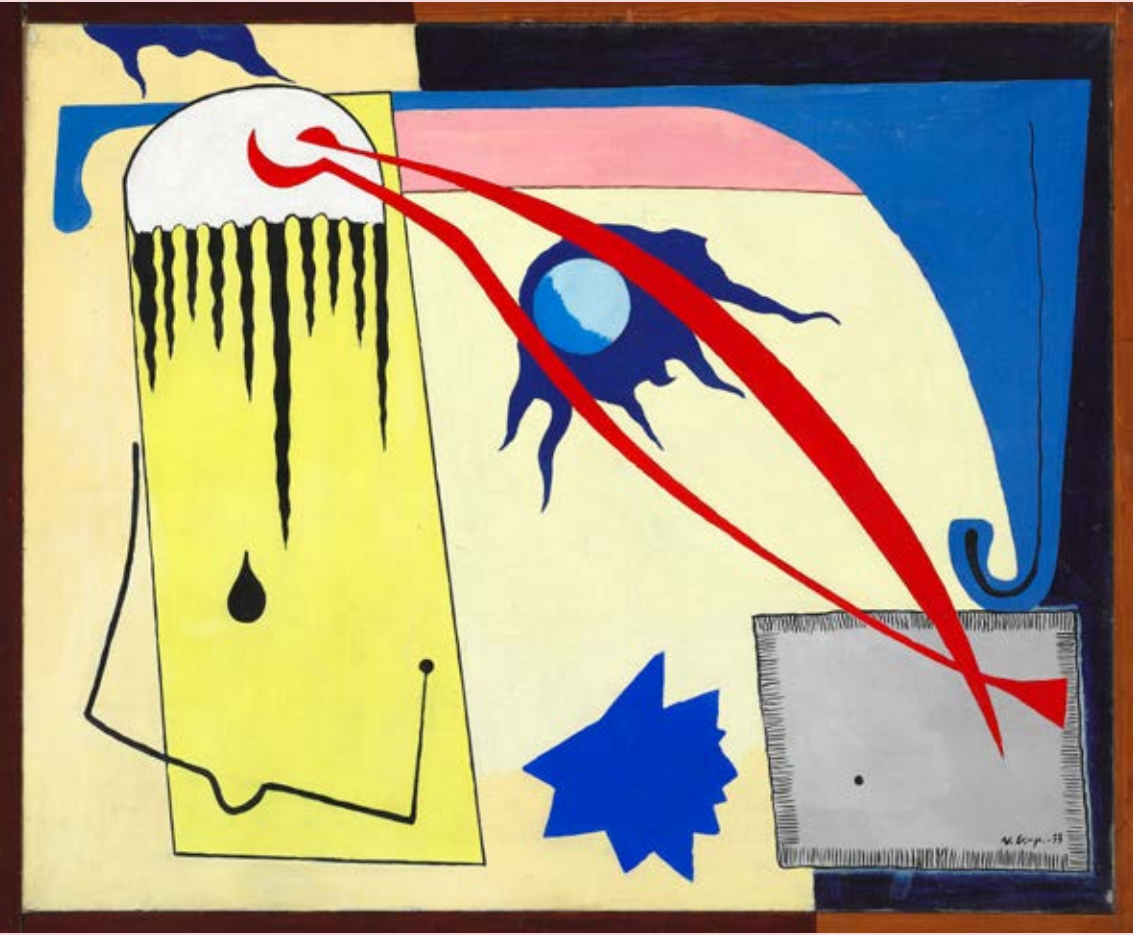
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THE ART OF LUXURY
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Disse købsvilkår udgør Bruun Rasmussen Kunst-auktioner A/S' ("BRK") købsvilkår for Liveauktioner og er gældende fra 1. februar 2017. BRK kan til enhver tid ændre købsvilkårene.

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UNDER AUKTIONEN

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- 5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvise beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.
- 5.2 Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.
- 5.3 Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerslaget.
- 5.4 Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.
- 5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.
- 5.6 Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.
- 5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.
- 5.8 BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.
- 5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

- 6.1 Der er følgende muligheder for at afgive bud:
- PERSONLIGT FREMMØDE:**
Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.
- KOMMISSIONSBUD:**
Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så buddet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.
- TELEFONBUD:**
I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk

FORAUKTION:

Visse Liveauktioner indledes med en Onlineauktion. De højeste bud på Onlineauktionen danner udgangspunktet på den efterfølgende Liveauktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

- 7.1 1 tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".
- 7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På Liveauktioner udgør salæret 24% af hammer-slaget + moms af salæret, i alt 30%. For frimærker og mønter udgørsalæret 20% af hammerslaget + moms af salæret, i alt 25%.
- 7.1.2 "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.
- 7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "M" eller med teksten: "Dette emne handles i fuldmoms".
- 7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300,01 - 50.000 euro	5%
50.000,01 - 200.000 euro	3%
200.000,01 - 350.000 euro	1%
350.000,01 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

- 7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

- 8.1 Købesummen forfalder til betaling ved hammerslaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

- 9.1 Betaling kan ske på følgende måder:
- A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 14.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-eurosedler.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: Via bankoverførsel til BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRITAGELSE, -BETALING OG -DEPONERING

- 10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.
- A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.
- B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfrigtagelse og i stedet betale dansk brugtmoms/fuldmoms.
- C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfrigtagelse og i stedet betale dansk brugtmoms/fuldmoms.
- 10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditør, skal momsen ikke deponeres. Se listen over godkendte speditører på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

- 11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.
- 11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.
- 11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.
- 11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:
- A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.
- B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhentet i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.
- 12.6 I henhold til gældende hvidvasklovgivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

- 13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "©" i kataloget. Følgende regler gør sig gældende:
- A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
- B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særskilt markeret.
- C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen,

når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse. Eventuelle omkostninger, der opkræves at de danske myndigheder i forbindelse med udstedelse af en reeksporttilladelse, vil blive pålagt købers faktura.

- D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

- 15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.
- 15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.
- 15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.
- 15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSES- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

- 17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevneneshus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: <http://ec.europa.eu/odr>.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Bruun Rasmussen Kunstauktioner

Rev. 01.25

CONDITIONS OF PURCHASE – LIVE AUCTIONS

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for Live Auctions and are effective from 1 January 2017. BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

- 1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

- 2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.
- 2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.
- 2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.
- 2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

- 3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.
- 3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.
- 4.3 The Live Auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

- 5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.
- 5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.
- 5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.
- 5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.
- 5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.
- 5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to cancel his purchase, neither under the Danish Consumer Contracts Act.
- 5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.
- 5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.
- 5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

- 6.1 Bidding options:
- IN PERSON:
- Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.
- COMMISSION BIDS:
- The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.
- TELEPHONE BID:
- With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some Live Auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following Live Auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the Live Auctions, the fee is 24% of the hammer price + VAT of the fee, 30% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "V", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300,01 - 50,000 euro	5%
50,000,01 - 200,000 euro	3%
200,000,01 - 350,000 euro	1%
350,000,01 - 500,000 euro	0.5%
over 500,000 euro	0.25%

The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

- 7.1.5 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at payment.

8 PAYMENT DEADLINE

- 8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
 - A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 14.999) in the saleroom or subsequently at one of

BRK's locations. Please note that we do not accept EUR 500 banknotes.

- B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.
- C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

- 10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.
 - A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.
 - B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
 - C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- 10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

- 11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.
- 11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.
- 11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.
- 11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:
 - A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.
 - B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.
- 12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

13 SHIPPING

- 13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "C" in the catalogue. The following rules are applicable:
 - A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.
 - B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.
 - C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be

obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems. Any fees charged by the Danish authorities in connection with the issuance of a re-export permit will be added to the buyer's invoice.

D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

- 17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevne-neshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Bruun Rasmussen Auctioneers

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

